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JOSEF HOFMANN

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St. Louis Launches Own Opera Company On Non-Profit Plan

100 Guarantors Form Permanent Civic Group—Walküre Opens Series, with Melchior and Other Noted Artists

ST. LOUIS, MO.—The initial spring season of the St. Louis Grand Opera Association—an opera venture underwritten by some 100 persons and firms to the full extent of working capital for the first time in this city's history—was attended with notable success.

The city is declared to be at present the second in the United States to form a non-profit civic organization for the production of grand opera, San Francisco being the other.

Wagner's Die Walküre was presented April 17, with Lauritz Melchior, Marjorie Lawrence, Irene Jessner, Fred Destal, Dezso Ernster and Hertha Glatz in principal roles; Verdi's Otello, April 21, with Giovanni Martinelli, Miss Jessner, Nicolas Massue, Lorenzo Alvary, Mr. Destal and Miss Glatz; Gounod's Faust, April 24, with Ezio Pinza, Lucy Monroe, Charles Kullmann, Robert Weede, and Miss Glatz.

Although St. Louis has had a municipal theatre for the production of operettas and occasional grand operas in the summers for more than two decades, and its sixty-year-old Symphony Orchestra was one of the earliest established in this country, its new venture represents a distinct departure in organization.

The raising of the required working fund was hailed here as indicating that grand opera—previously given under semi-private auspices—had been put on a permanent basis in this city. The new organization plans to give seasons annually, both in the spring and the fall. In the coming autumn five productions are tentatively scheduled, with perhaps a few in English. Opera performances for children are also part of the plan.

Laslo Halasz is musical director for the company, and Ernst Lert, stage director. Mr. Halasz previously conducted

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World's Fair Opening Saluted with Music

A musical salute formed part of the opening day's program at the New York World's Fair of 1939, which on April 30 began its vast, summer-long series of activities. On that evening the New York Philharmonic Symphony Orchestra, under John Barbirolli, gave the first of a series of gala concerts in the new Hall of Music on the Exposition grounds. Josef Hofmann, a feted soloist, was heard in the Chopin E minor piano concerto. A complete review of the opening events of the exposition will be published in the next issue. A schedule of fair music appeared on April 15.

MRS. VINCENT HILLES OBER

Emphasizes Federation's Aims

By Julia Fuqua Ober

President, National Federation of Music Clubs

[*By Telegraph to Musical Courier*]

THE American Music Festival, to be presented by the National Federation of Music Clubs in connection with the twenty-first biennial convention in Baltimore, will have as its theme Music in a Democracy.

Major artists, thousands of amateurs from all sections of the United States, and a National chorus of 1,000 singers will illustrate how America's citizens can be unified in spirit through music.

Our sacred music pageant will correlate the religious aspirations of Catholics, Protestants and Jews and will show the possibility of an integration of the ideals of the many nationalities within our shores.

America now has no equal as a Festival Land—a fact which this twenty-first biennial convention of the National Federation of Music Clubs, with its rich and varied program, will attempt to prove.

Music in a Democracy to Be Theme Of Federation's American Festival

National Chorus of 1,000 to Make Debut—Sacred Pageant a Feature—Convention Underwritten by Baltimore Sponsors

By GUSTAV KLEMM

BALTIMORE, MD.—The American Music Festival and twenty-first biennial convention of the National Federation of Music Clubs, to be held here from May 16 to 23, promises to be notable for a star-studded series of musical events including a number of distinguished "firsts." One of these will be realized on Thursday evening, May 18, when the National Chorus of 1,000 mixed voices will be massed on the stage of the Lyric Theatre for the first time in the history of these conventions. It will be directed by Dr. John Warren Erb with Efrem Zimbalist, violinist, as soloist.

History will also be made on the evening of Sunday, May 21, also at the Lyric Theatre, when there will be a Sacred Music Festival and Pageant, enlisting the services of the A Cappella Choir of Washington, D. C., and the combined Baltimore church choirs, directed by Dr. H. Augustine Smith.

Convention Underwritten by Citizens

The Biennial, which has chosen the Lord Baltimore Hotel as its headquarters, will formally open on Tuesday, May 16, when Howard W. Jackson, Mayor of Baltimore, will greet the delegates and welcome them to the city. Incidentally, this convention, which is expected to attract over 6,000 visitors, has been underwritten by a group of local guarantors, another "first" in the history of this fine musical organization.

On the evening of the opening day, at the Lyric Theatre, a concert will be given by the Baltimore Symphony Orchestra, the only organization in this country completely supported by the city's taxpayers. This will be known as Baltimore Night and the soloist with the orchestra will be Robert Weede, young American baritone, and native of this city. He is one of the Federation's prize winners in voice. The Baltimore Music Club Chorus and the Orchestra, conducted by Franz C. Bornschein, will also be heard in The Conqueror Worm, his setting of Edgar Allan Poe's poem of the same name. The orchestral portions of the program will be directed by Howard Barlow, in the absence of Werner Janssen, the orchestra's regular conductor, who will be on the West Coast.

Other young American artists who received their starts through prizes and encouragement from the Federation to be heard during the Biennial will be Hazel Hallett, pianist; Philip Frank, violinist; Mary Gordon Ledgerwood, con-

(*Continued on page 40*)

CONVENTION PROGRAM

Monday, May 15

Morning, registration, ballroom of Lord Baltimore Hotel.
Afternoon, tea at Governor's Mansion, Annapolis, for Board of Directors, State and District Presidents, National Chairmen.
Evening, Board of Directors' Meeting, Lord Baltimore Hotel.

Tuesday, May 16

8:45 a.m.—Opening Business Session—Ballroom of Lord Baltimore Hotel. Reports on National Officers, Biennial Program Committee, Past Presidents' Assembly, and Education Department.
11:10 a.m.—Speaker.
11:30 a.m.—Conference Period and Visit to Exhibits. Conferences by chairmen who have reported during morning session.
12:30 a.m.—Noon Recess.
1:30 p.m.—Meeting by States for the purpose of naming representatives to be proposed to the Convention body as members of the Committee on Nominations.
2:00 p.m.—Program by Federated Groups—Ballroom. Augustana College A Cappella Choir of Sioux Falls, South Dakota, Carl R. Youngdahl, Director. Hazel Hallet, Pianist, 1927 Young Artist Winner Tippecanoe County Home Economics Chorus, Ind., Albert P. Stewart, director. Speaker. Raleigh String Quartet, Raleigh, North Carolina, Christian D. Kutschinski, director. The Baltimore and Ohio Women's Music Club, Baltimore, Md., Virginia C. Blackhead, director.
4:30 p.m.—Rehearsal of National Chorus—Ballroom.
8:30 p.m.—Formal Opening. "Baltimore Night," Lyric Theatre. Pageant of States. Concert by Baltimore Symphony Orchestra, Howard Barlow, guest conductor; Baltimore Music Club Chorus, Franz Bornschein, conductor; and Robert Weede, baritone, 1927 finalist in N. F. M. C. contests.
10:30 p.m.—Lobby Sing.

Wednesday, May 17

8:45 a.m.—Business Session—Ballroom. Appointment Committee on Nominations; Reports (Extension Department, Student Division, American Music Department, State and District Presidents, Legislation Department).
11:45 a.m.—Conference Period and Visit to Exhibits. Conferences by chairmen who have reported during morning session.
12:30 p.m.—State and District Presidents' Council Luncheon—Parlor A.
1:30 p.m.—Meeting of Nominating Committee.
2:00 p.m.—Program by Federated Groups—Ballroom. The Sovereign Singers, Joplin, Mo., Oliver Sovereign, director. Atlanta Music Club, Atlanta, Ga., Mrs. William R. Elsas, Mrs. Pierpont Spiker, pianists. Speaker. Philip Frank, violinist, 1929 Young Artist Winner. Octave Club Chorus, Norristown, Pa., Marion G. Spangler, director. Musical Arts Chorus of Easton, Pa., John Warren Erb, director.
4:30 p.m.—Rehearsal of National Chorus—Ballroom.
6:30 p.m.—Supper for members of National Chorus—Southern Hotel.
8:30 p.m.—Concert by Josef and Rosina Lhevinne—Lyric Theatre.
10:30 p.m.—Lobby Sing.

Thursday, May 18

8:45 a.m.—Business Session—Ballroom. Report of Committee on Nominations; Appointment of Election Board; Reports (State and District Presidents, Junior Division).
11:15 a.m.—Speaker.
11:35 a.m.—Conference Period and Visit to Exhibits. Conferences by chairmen who have reported during morning session.
12:30 p.m.—Past President's Assembly Luncheon—Parlor H.
2:00 p.m.—Program by Federated Groups—Ballroom. Woman's Choral Society of New Haven, Conn., Hugh Llewllyn Smith, director. Mary Ledgerwood, contralto, 1931 finalist. Birmingham Music Club Chorus, Birmingham, Ala., Raymond F. Anderson, director. Tuesday Musical Club Choral, Pittsburgh, Pa., Mildred Weaver Gaston, director. Tuesday Musical Club String Ensemble, Pittsburgh, Pa., Margaret Horne, director. Speaker, Orpheus Club, Salt Lake City, Utah, Albert Southwick, director.
4:30 p.m.—Rehearsal of National Chorus—Lyric Theatre.
8:30 p.m.—Concert by National Chorus, John Warren Erb, conductor; Efrem Zimbalist, violinist—Lyric Theatre.
10:30 p.m.—Lobby Sing.

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BOSTON "FAMILY PARTY."
Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with five American composers, whose works he has presented, and the teacher of two of them. Left to right: Walter Piston, John Alden Carpenter, whose Adventures in a Perambulator was given in 1925 and his violin concerto this season; Nadia Boulanger, Roy Harris, Dr. Koussevitzky, Zlatko Balokovic, who played the Carpenter work; Mabel W. Daniels, Jean Françaix, French composer; and Edward Burlingame Hill.

Menotti Radio Opera Is Premiered

The Old Maid and the Thief, by Gian-Carlo Menotti, twenty-seven-year-old American composer, the first opera to be commissioned by NBC for radio, had its premiere on April 22 with the collaboration of the NBC Orchestra. Since the work was conceived for radio this reviewer eschewed the invitation accorded by Walter Koons and listened at home, his reactions therefore, being those of a listener.

Menotti, whose first opera, Amelia Goes to the Ball, has been in the Metropolitan's repertoire for two seasons, again is his own librettist and proves once more to have a piquant sense of comedy and a flair for creating a *buffa* tale. Although Amelia has an Italian locale, The Old Maid is set in "any small town" in this country, but the tale might have been told of any little community.

The Story

The story concerns a tramp who seeks a night's lodging at the home of an old maid. He ingratiates himself not only with her but also her maid and they invite him to stay for a time announcing he is a cousin of Miss Todd, the elderly spinster, from Australia. All might have gone well but for Miss Pinkerton, unofficial gazeteer of the community who informs them an escaped criminal is loose in town.

To keep him with them, and in funds, Miss Todd and Letitia steal from the neighbors and, finally when he asks for liquor, Miss Todd, although a stern prohibitionist, with her maid, robs the community liquor emporium. The spinster at length proposes, but Bob, as the visitor is known, spurns her and she threatens to expose him. Letitia is more fortunate and tells him since he is supposed to be a thief, rather than a gentleman of the road, they may as well rob Miss Todd before departing, which of course they do.

The musical potentialities of such a story are ably achieved by the composer. If his tunes smack of a Puccini gone slightly modern, they are nevertheless admirably atmospheric music, extremely cleverly handled and well wrought. Bob's drunken scene should have been televised. In fact, the libretto could stand alone, but Menotti has embellished it with the skill of a composer who knows his *opera buffa*.

Mary Hopple sang the Old Maid with keen appreciation of its every font of comedy. Robert Weede was an excellent son of the trail and Margaret Daum, as Letitia and Dorothy Sarnoff as Miss Pinkerton were not only able vocalists but cleverly realized the humor of their parts. Alberto Erede conducted with sure hand and Joseph Curton, the narrator, neatly linked the episodes and set the stage.

The Old Maid might well have a visual production. H. A. S.

Bloch's New Violin Concerto In First London Performance

Szigeti Plays Work with Beecham—New Popular Priced Orchestra—Horowitz Returns—Hindemith's Mathis Heard

By HUGH LIVERSIDGE

LONDON.—Sir Thomas Beecham, with the London Philharmonic Orchestra in Queen's Hall, presented Joseph Szigeti in the first British performance of Bloch's violin concerto. In spite of Szigeti's masterly playing, the work has charm but not vital effectiveness. Sir Thomas also gave a fine reading of Beethoven's second symphony.

Hindemith Opera in Concert Form

The first British performance (in concert form) of Hindemith's Mathis der Maler was recently given at Queen's Hall. Its weakness lies in its monotony and the fact that the characters are lifeless. High praise goes to the London Philharmonic Choir, Noel Eadie, Stiles-Allen, Dennis Noble, John Fullard, Norman Walker and Parry Jones, soloists. Clarence Raybould conducted. The translation was by D. Millar Craig.

The new Metropolitan Orchestra, formed to provide music at low prices, opened its activities under Serge Krish, presenting Rossini, Haydn, Butterworth, Mendelssohn and Tschaikowsky at the People's Palace, Mile End Road. Antonio Brosa masterfully played the Beethoven violin concerto.

Horowitz Redivivus

Horowitz returned to a sold-out Queen's Hall after a long absence, and confirmed that his technic remains intact and his virtuosity is brilliant as ever. He programmed Scarlatti, Schumann, Chopin, Liszt, Brahms, and Debussy.

At his second Queen's Hall recital, Rachmaninoff in Bach, Beethoven, Schumann, and Chopin demonstrated his musicianly mind was effectively wedded to his impressive technic. Alfred Cortot's Chopin recital at the Palladium was the acme of poetic but restrained pianism.

Egon Petri devoted his Wigmore Hall recital to the Bach-Busoni clavier works, playing always in the grand manner.

At Covent Garden with the London Philharmonic Orchestra, Ida Haendel, violinist, gave a creditable performance of Mozart's D major concerto. At the Cambridge Theatre Sunday evening concert, the Budapest Quartet gave elevated readings of Schubert's unfinished C minor quartet and the C major quintet in which the players were joined by John Moore, cellist of the Cambridge Theatre Orchestra.

(*Continued on page* 40)

Cincinnati Prepares to Stage May Festival

CINCINNATI.— Numerous visitors have invaded Cincinnati for the May Festival, opening in Music Hall on May 2. Eugene Goossens, conducting the Festival Chorus and the Symphony Orchestra, with noted soloists as guests, will again be in charge of the programs, a feature of which will be Mahler's Eighth, the "Symphony of a Thousand." An oratorio by James G. Heller of this city is among other offerings.

EUGENE GOOSSENS
who leads the Cincinnati Festival forces.

Soloists include Kirsten Flagstad, Kerstin Thorborg, Helen Jepson, Hilda Burke, Josephine Antoine, Lilian Knowles, Keith Falkner, Eyvind Laholm, Julius Huehn, William Hain and Norman Cordon.

The programs for the festival are as follows:

May 2, 8:00 p.m.—The Creation (Haydn) and Alexander's Feast (Handel); soloists, Mmes. Flagstad, Burke, Messrs. Hain and Falkner.

May 3, 8:00 p.m.—Watchman, What of the Night? (Heller) and Symphony No. 8 (Mahler); soloists, Mmes. Burke, Antoine, Knowles, Elizabeth Brown, Messrs. Hain, Huehn and Cordon.

May 4, 2:30 p.m.—Program by Orchestra and Women's Chorus; soloist, Mme. Flagstad.

May 5, 8:00 p.m.—Samson and Delilah (Saint-Saëns); soloists, Mme. Thorborg, Messrs. Laholm, Huehn, Cordon.

May 6, 2:30 p.m.—Program by Orchestra and Children's Chorus, including Wetzler's Magnificat (new); soloists, Miss Jepson, Mr. Falkner.

May 6, 8:00 p.m.—Parsifal, Act II (Wagner); Symphony of Psalms (Stravinsky); Sadko, Act II (Rimsky-Korsakoff); soloists, Miss Lawrence, Messrs. Laholm, Hain and Huehn.

DUSOLINA GIANNINI IN SCULPTURE
is represented at the Sculptors' Guild Outdoor Exhibition in New York. Concetta Scaravaglione, sculptress, who made the head, plans to do another of the Metropolitan Opera soprano for the World's Fair. Miss Giannini, who spent the entire season in the United States in concert and opera, is soloist on May 4 for the International Business Machines Corporation when an anthem by her brother, Vittorio, dedicated to the company, is given its premiere.

Photo by Newspictures, Inc.

New Orleans Goes to the Opera

(Story on Page 27, in Variations)

Cleveland's Opera Stirs 68,000 Visitors

Week of Metropolitan Draws Audience from Other States—9,500 Cheer Wagner Artists

CLEVELAND, O.—The recent twelfth annual visit of the Metropolitan Opera brought 40,000 persons from Ohio and adjoining states, swelling the number of visitors to 68,000 for the eight performances of the week. Opening with Otello and closing with Lucia di Lammermoor these two performances were surcharged with the element of surprise appearances in two leading roles: Lawrence Tibbett, unable to appear as Iago, was replaced by John Brownlee, who scored an impressive success. Martinelli gave his forceful delineation of the Moor, while Helen Jepson created a sensation as Desdemona. Lina Aimaro substituted for Lily Pons as Lucia at the last moment.

Two Wagner performances were sold out—9,500 persons in Public Auditorium! Walküre and Lohengrin under Erich Leinsdorf were given with Flagstad and Melchior, together with Kerstin Thorborg in the roles of Ortrud and Fricka—and Marjorie Lawrence as Brünnhilde—both artists making their initial appearance in Cleveland. Likewise did Herbert Janssen rise to fame through his performance of Telramund. The ensemble of Die Walküre was perhaps the finest this reviewer has ever heard. List, Gabor, Schorr, completed a brilliant cast.

Helen Jepson and John Charles Thomas were acclaimed for their performances in Thais; Miss Jepson captivated her audience, while Mr. Thomas was given an ovation for his portrayal. Armand Tokatyan was a capable Nicias. By Saturday, Tibbett had recovered to be able to appear in the role of Scarpia opposite glamorous Marjorie Lawrence's Tosca. It was a breath-taking second act, upholding every tradition. Jan Kiepura was the Cavaradossi, also playing des Grieux opposite Grace Moore's lovely Manon. Miss Moore was also heard in her now famous performance of Louise with Charles Kullmann as Julien and a long cast of outstanding artists headed by Ezio Pinza and Doris Doe. The high degree of perfection displayed by the Metropolitan forces during this memorable week, has never been surpassed. Next year's visit is already assured.

In his second appearance this season with the Cleveland Orchestra, Georges Enesco introduced his Third Orchestral Suite, descriptive of the great outdoors in a more modern garb than has been his custom. The current Beethoven Cycle was continued by Mr. Enesco with a glowing performance of the Eroica and the Leonore Overture No. 3; as usual, the audience was keenly appreciative of the master's superlative gifts. R. H. W.

Rudolph Thomas Appointed Conductor of Albany Orchestra

ALBANY, N. Y.—Rudolph Thomas has been named permanent conductor of the Albany Symphony Orchestra. He assumes his post in the fall but will continue his courses in conducting and orchestration at Columbia University. Pupil of Nikisch, he formerly was operatic conductor in Hamburg and Hanover.

Mr. Thomas directed the opera department at the Cincinnati Conservatory of Music and served as guest conductor of the Cincinnati Symphony Orchestra. He has conducted the New York Opera Comique. Mr. Thomas has been engaged for a third consecutive season in Boston and a fourth in New York under the management of Anita Davis-Chase.

R. J.

Lewis Reports Success Of Metropolitan's Tour

Gala Throngs Everywhere, He Says — Opera Guild Elects

That "a new enthusiasm is greeting grand opera throughout the country" was the verdict of Earle R. Lewis, assistant general manager and box office treasurer of the Metropolitan Opera Association, who told of the avid reception given that company on tour in the South, before members of the Opera Guild at its annual meeting at the Hotel Pierre on April 18. Mrs. August Belmont, chairman of the Guild, presided.

"In New Orleans they told us that the opera was just like a second Mardi Gras," said Mr. Lewis. "The opera tradition there is as strong as it ever was. One high bank official, unable to procure seats for a sold-out performance, dressed himself up in a costume and joined the crowd on the stage as a super.

"In Dallas," continued Mr. Lewis, "the crowds held off at first until they learned that white ties and tails were not required. Then they trooped to the Metropolitan performances with open-hearted informality. In the two cities we played eight performances to a total of 34,000 persons, and the guarantors were never called on for a penny. The growth of The Metropolitan Opera Guild to a national institution both reflects and stimulates the new enthusiasm that is greeting grand opera throughout the country."

Blagden Named Chairman

Donald Peabody Blagden was named chairman of the executive committee of the Guild, and the following five new directors were added: Mrs. Alexander McLanahan, Mrs. Carl Pforzheimer, Mrs. George B. St. George, Dr. Clinton R. Barker and Dr. Otto Sussman. Reports for the seasons showed an increase of four per cent in members in and around New York City, while the group membership, to which schools are eligible, had doubled since last year. The Philadelphia branch increased by thirty per cent, that in San Francisco now has branches in Sacramento and Oakland. The radio membership has quadrupled and now includes 45 states and six foreign countries.

The volumes of ticket service, including the three junior performances and the gala ones of Boris Godounoff increased from $75,000 last season to $89,000 this year. In addition to this sum, which the Guild has turned over to the Metropolitan Opera Association, $6,000, in net profit from the Boris performance was contributed to the Metropolitan Reserve Fund.

Toscanini Abroad

Arturo Toscanini, having completed his NBC Orchestra engagement, left for abroad. After spending the summer in London conducting the BBC Orchestra, he goes to Lucerne for four concerts. He returns about September 1 to direct the NBC Orchestra in sixteen concerts and on tour.

Else Rykens to Make American Debut Next Autumn

Else Rykens, Dutch mezzo-soprano, will make her first American appearances next fall, it was learned by the Musical Courier. Miss Rykens has appeared as soloist under Pierre Monteux with the Orchestre Symphonique of Paris, under Walter and Mengelberg with the Amsterdam Concertgebouw Orchestra, and in London under Dr. Malcom Sargent.

Paris Pays More Heed to Jazz Than List of Serious Americana

While Swing Maestro Conquers, Sorbonne Program of U. S. Tonalists Is Half Empty—Bartok Work Wins—Szigeti Plays

By IRVING SCHWERKÉ

PARIS.—The moral of what follows is so self-evident I shall not take the trouble to point it, and every one of my readers can—and will—draw his own conclusions.

On March 29, in the Grand Amphitheatre of the Sorbonne, a concert of American music was given by the Conservatory Orchestra, under the direction of Charles Munch. One reason why the hall was not half full, or, as another might say, was more than half empty, was insufficient advertising of the event. The program was an interesting one: Concerto for orchestra (Walter Piston), Lilacs (Edward Burlingame Hill), Second Symphony (Randall Thompson), American Sketches (Converse), El Salon Mexico (Copland) and—the most impressive number of the seance—MacDowell's second piano concerto, in which Marie-Antonia de Castro displayed that, if some of MacDowell's subtlety of feeling escaped her, she did possess complete technical mastery of the composition. Each number was listened to with respectful interest and won its share of applause. M. Munch and his associates deserve grateful praise for sponsoring a school that seldom gets a hearing in supposedly enlightened Europe.

On April 3 and 4, Duke Ellington and his Orchestra gave concerts in the newly opened Palais Chaillot. Not a seat was to be had. The mob was terrific; hundreds were turned away. The mob more than "lapped it up." You never saw such idolatry, never witnessed such ecstatic, sublimated attention, never heard such torrents of applause, such overwhelming ovations!

On April 6, in a conversation with the editor and publisher of a local musical organ, I asked, "Did you hear the concert of American music, Monsieur?"

"You mean Duke Ellington?" he replied. "No, I'm afraid I didn't—I was away!"

'Nuff said?

Orchestral Soloists

Ernest Bloch's violin concerto was given excellent treatment at the hands of soloist Szigeti, Charles Munch directing the Conservatory Orchestra. Charged with drama and pathos, the work seemed more like a symphony with obbligato violin than a violin concerto *pur sang*. Emanuel Feuermann, cello soloist with the same organization, gave a stylistic performance of the Haydn concerto. Sergei Barsukoff was applauded for his reading of the Mozart D major piano concerto with the Paris Symphony, under Van der Linden.

Weingartner, finer than ever, took possession of the Pasdeloup Orchestra and the hearts of his hearers, in a Beethoven program and then one of Mozart, Brahms, and Mendelssohn (violin concerto, Merckel soloist). Fausto Magnani, leading the Pasdeloup organization, disclosed that memory, orchestral mastery, and warmth of temperament, do not necessarily mean faithful interpretations of Beethoven (Pastorale) and Debussy (La Mer).

Pierre Duvauchelle, young conductor of the Paris Chamber Orchestra listed lesser-known works of older and modern composers, and was assisted by Inès Jouglet (singer) and Olga de Catalano, Nicole Henriot, Babeth Leonet, Jacqueline Potier (pianists).

Violin Masters

Huberman gave a penetrating delivery of the Brahms violin concerto with the Colonne Orchestra, Paray conducting. Jacques Thibaud, soloist with Pasdeloup, Albert Wolff conducting, was not at his best in the Beethoven Romance in F and a Mozart violin concerto. Henri Szering, violinist, with the same orchestra, showed virtuosity in the Lalo Spanish Symphony. Roland Charmy, one of the best of French violinists, offered a brilliant reading of the Glazounoff concerto with the Pasdeloup Orchestra, under Wolff. Georges Boskoff scored with ample and stylistic playing of Beethoven's C minor piano concerto. Three effective Psalms for voice (Mme. Vhita) and strings, on verses by Du Baif (1532-1589) were brought out by Pasdeloup and impressed by their sincere pathos and prayerful quality.

(*Continued on page* 43)

Teachers Name Judges

Hans Barth to Adjudicate in Chicago Contests of Guild

Appointment of Hans Barth, American concert pianist and teacher, as adjudicator for the Chicago section contests in the national piano playing tournament, sponsored by the National Guild of Piano Teachers, has been announced by Irl Allison, national president. The competitions, in which pupils of all ages and stages will participate, are to be held there from May 24 to 30. Details may be secured from Mr. Allison at the guild headquarters, 640 Riverside Drive, New York.

Other tournament judges in the coast-to-coast contests this year include Edwin Hughes, John Makrejs, Carl Roeder, Walter Charmsbury, Leslie Hodgson, Katherine Bacon, Clarence Adler, Bernice Frost, Hazel Griggs, Charles Haubiel, Elliot Griffis and Richard McClanahan, of New York; Mr. and Mrs. Franklin Stead of Chicago; Elizabeth Gest and Helene Diedrichs, Philadelphia; Dr. Carl Beutel, Detroit; Franklyn Cornahan, Cleveland; Frederick A. Cowles, Louisville; Dr. LeRoy B. Campbell, Warren, Pa.; LaSalle Shier, Washington, D. C.; Carl Wiesemann, Dallas, Tex.; and Adelaide Trowbridge Perry, Los Angeles.

Ford Hour Repeater

GLADYS SWARTHOUT,
Metropolitan Opera mezzo-soprano, recently made her second appearance of the season as soloist on the Ford Sunday Evening Hour, the only artist to make a return visit this year.

Photo by Jacobi, Hamilton, O.

DR. AND MRS. EDGAR STILLMAN KELLEY

Musicians in New York Honor Stillman Kelley

Erb Gives Luncheon on 82nd Birthday of Native Composers

A representative gathering of several hundred musicians and others interested in the art attended a luncheon given in honor of the eighty-second birthday of Edgar Stillman Kelley, American composer, by Dr. John Warren Erb, director of instrumental music at New York University, in the Hotel Great Northern on April 15.

Heading the receiving line with Dr. Erb, Dr. and Mrs. Stillman Kelley greeted a large assemblage including other composers, artists who have participated in concerts of his music, and other personalities in various fields of the arts.

Guest speaker of honor was Dr. Walter Damrosch, who in a witty address paid tribute to Dr. Stillman Kelley as a distinguished figure in the creative field.

Choruses from the composer's music to Ben Hur were sung by the Easton, Pa., and New York Musical Arts Associations, under Dr. Erb. These groups will be part of the National Federation of Music Clubs' National Chorus of 1,000 to appear in Baltimore and also of the New York State Federation Chorus at the World's Fair on May 24.

Arthur Abell, former Berlin correspondent for the Musical Courier, contributed interesting anecdotes of Dr. Stillman Kelley, whom he had known in Europe before the war. R. K.

Rose Bampton to Appear in New South Africa Series

Starting on June 12 in Capetown, Rose Bampton, Metropolitan Opera soprano, will travel more than 30,000 miles by air, boat, train and car to fulfill fifteen engagements in South Africa in the first subscription series organized in the Cape area according to her managers.

Accompanied by her husband, Wilfred Pelletier, also of the Metropolitan, who is to conduct several orchestras on the tour, she sails from Montreal next month for England where she remains until May 25 to study with Elena Gerhardt. Her tour includes appearances in Johannesburg, Pretoria, Kimberly, Grahamstown, East London and Port Elizabeth.

Other artists on the same concert course are Gaspar Cassado, cellist, Ethel Bartlett and Rae Robertson, duo-pianists, and Carola Goya, dancer.

Charles Hackett Will Offer New Course at Juilliard

A new course in operatic repertoire and stage technic, conducted by Charles Hackett, Metropolitan Opera tenor, is to be offered at the Juilliard Summer School. It will be limited to ten students who must have a working knowledge of at least one operatic role. Robert Simon of CBS and music critic of The New Yorker, is again to give a laboratory course in broadcasting technic. Blanche Witherspoon conducts a course in the staging of operettas and pageants.

New Napoleonic Opera

BERLIN.—The German composer, Edmond von Borcks, has completed an opera on Napoleon.

Melchior Sponsors Lohengrin for Danish Royal Visitors

Lauritz Melchior, Metropolitan Opera Wagnerian tenor, turns impresario on May 2 to sponsor personally the performance at the Metropolitan Opera House of Lohengrin, in which he sings the title role. Crown Prince Frederik and Crown Princess Ingrid of Denmark, who are to be entertained by Mr. Melchior on that date set aside by the American-Denmark Committee of the New York World's Fair, will be guests. Mr. Melchior is musical advisor to the committee. In the cast of Lohengrin will be also Elisabeth Rethberg and Friedrich Schorr.

CHICAGO

Harvard Glee Chorus Supports Orchestra—Echaniz Dazzles Hearers in Concerto

By RENÉ DEVRIES

Musical Courier Bureau, 220 S. Michigan Ave., Chicago

The Chicago Symphony Orchestra's forty-eighth season, which terminated in a blaze of glory with the April 20-21 program devoted exclusively to Beethoven, Brahms and Wagner, may weil be written in Gothic type in the Association's records, for each concert has been a source of musical joy to symphony music devotees with the men throughout the year in topnotch form and Frederick Stock leading with the enthusiasm of youth and the knowledge of the erudite musician.

During the chief's vacations his associate, Hans Lange, conducted in a manner entirely to his credit and to the satisfaction of all. On Maundy Thursday and Good Friday the Harvard Glee Club and three vocalists assisted in the performance of three choruses from Mozart's Music for Freemasons, Brahms' Rhapsodie and the finale from Malipiero's San Francesco d'Assisi. The Glee Club is at its best, however, when singing a cappella under its leader, G. Wallace Woodworth, as in Allegri's Miserere and Milhaud's Psalme CXXI. The collegians voiced the ancient chants of the first chorus with exemplary tonal beauty, exquisite shading and scholarly diction of the Latin text. In the other choruses orchestra and chorus were often at divergence.

In the Brahms Rhapsody, Lilian Knowles displayed voluminous tones even though wobbly now and then, due probably to her desire to force the voice beyond its limits. William Miller, local tenor of considerable ability, voiced intelligently the solos in the Mozart cantata and the finale from Liszt's Faust Symphony.

Oldberg's Symphonic Movement, premiered at Ravinia last summer, received on this occasion first Chicago hearing and impressed anew as a reactionary work built on sane conservative lines and containing melodious strains not foreign to composers of the late 19th century.

The final Tuesday concert brought Jose Echaniz as the last soloist of the season. Having chosen Rachmaninoff's Concerto No. 2 for his first appearance with the orchestra, the young Cuban virtuoso proceeded to display its dramatic import with the power of a giant and the enthusiasm of a Latin. Possessing a technic that fears no difficulties, Echaniz went through the concerto with a twentieth century velocity and startling accuracy. The audience reacted so vociferously as to compel the modest pianist to return to the stage more times than is generally the case at the Tuesday concerts where the feminine contingent applauds with kid gloves. Stock and his men are the best propagandists for the association and such renditions as they gave of Bach's G major concerto for strings, Schumann's B flat major symphony and Wagner's prelude to the Mastersingers should assure the return of the habitues when these concerts resume on October 24. At the April 13-14 concerts Echaniz played another showy concerto, Liszt's A major, which scintillated with new glow under his flexible digits of Herculean strength until it became a kaleidoscope of fanciful coloring and prodigious luminosity. David Van Vactor was represented by his symphony in D.

(*Continued on page 30*)

MARGARET SPEAKS, centre, soprano of the Voice of Firestone radio program, and a former Camp Fire Girl, receives a mulberry tree from Mary Lou Yoder. June Hynd, director of the NBC program is at left.

ANNA FITZU, soprano, vice-president of the Chicago City Opera Company and artistic director of the Chicago Conservatory, has appeared in operatic lecture-recitals this season. (Story on page 30).

Barbirolli to Introduce Radio Leader's Moby Dick

Moby Dick, a dramatic cantata based on Melville's novel, by Bernard Herrmann, staff conductor of the Columbia Broadcasting System, will be presented for the first time next spring by the New York Philharmonic, under John Barbirolli, it is announced.

The cantata is scored for male chorus, baritone, two tenors, bass and boy soprano, and is divided into nine continuous sections, including a mariner's hymn and hornpipe *scherzo*.

Herrmann was one of the organizers of the New Chamber Orchestra in New York. At New York University and the Juilliard Graduate School he studied with Bernard Wagenaar, Albert Stoessel and Philip James. His debut was made at the age of twenty when he conducted his own ballet in the Americana Revue. The librettist, Clark Harrington, attended Dartmouth College and the New England Conservatory of Music. His orchestral works include a tone poem, Faun Call.

Grace Moore Resumes Tour

Following appearances with the Metropolitan Opera in Boston, Rochester, Cleveland, New Orleans and Dallas, Grace Moore resumed her spring tour in Chicago. Recitals are scheduled in Vancouver, Seattle, Portland, San Francisco, Los Angeles and Pasadena. On May 28 she is soloist on the Ford Hour broadcast from Detroit. Miss Moore appeared recently in Atlanta, Montgomery, Birmingham, Youngstown, Akron, Reading and Hartford.

Miss Moore will conclude her present concert tour of the West Coast at Pasadena, May 11, and returns to New York for a recital in the Music Hall of the World's Fair, May 21. Miss Moore's coast dates included sold out appearances in Seattle, Portland, San Francisco and Los Angeles.

Dr. Harl McDonald to Manage Philadelphia Orchestra

PHILADELPHIA, PA.—Dr. Harl McDonald, composer, and head of the department of music at the University of Pennsylvania, has been named manager of the Philadelphia Orchestra to succeed Alfred Reginal Allen, who resigned recently. Thirty-seven years old, Dr. McDonald is a native of Boulder, Col. and formerly was a church organist. Several of his works have been played by the orchestra of which he is now the manager. T. T.

Glinka's Life for the Czar Renamed in New Moscow Version

MOSCOW.—Glinka's A Life for the Czar, revised under the name of Ivan Sussanin, was given here on April 2 before an audience which included Josef Stalin. The new version presented by S. A. Samosud, with *décor* by P. B. Williams, brought Stalin's personal congratulations to the former. The words have been changed somewhat so that instead of exalting Czarism, the work now hails the people. T. N.

Foster Carillon Completed

CHICAGO.—The world's largest carillon has recently been completed in this city by J. C. Deagan, Inc. It exceeds by three bells the greatest previous set on record. After being shown in the Florida Building at the New York World's Fair, it will be installed in the Stephen Foster Memorial at White Springs, Fla.

Leads Rochester Forces

DR. HOWARD HANSON who conducted the Rochester Philharmonic and Civic Orchestras in the annual Eastman School Festival of American Music, April 24 to 28. The festival sessions concluded with the traditional Ballet Night. A review of the festival will appear in the next issue.

10-Week Stadium Series To Present 9 Leaders

Leinsdorf, Weissmann, Kostelanetz Are the Newcomers

Nine conductors will lead the New York Philharmonic-Symphony Society this summer at the Lewisohn Stadium. The season, opening on June 14, will be the longest in the history of this series, continuing for ten weeks.

Newcomers will be Erich Leinsdorf, Metropolitan Opera conductor, and Dr. Frieder Weissmann, who last season was guest conductor of the Cincinnati Symphony. André Kostelanetz, radio leader, is to preside on July 10 when his wife, Lily Pons, Metropolitan coloratura soprano, is soloist. Hugh Ross, director of the Schola Cantorum, will lead when that ensemble is heard in a program. Others who will conduct are Massimo Freccia, who made his Stadium debut last season; Fritz Reiner, Alexander Smallens, who has been in charge of ballet and opera programs; Willem van Hoogstraten, who has appeared annually since 1922, and Walter Damrosch who will conduct on the opening night when Albert Spalding, violinist, makes his annual appearance as soloist.

At least two operatic performances and two evenings of ballet are contemplated. Mrs. Charles S. Guggenheimer, chairman, said that $60,000 is needed to complete the guaranty fund of $100,000.

Lotte Lehmann in Australia

Lotte Lehmann, Metropolitan Opera soprano, opened her Australian tour in Sydney with many government officials, including Governor General Lord Lowrie and his wife, present, according to a cable received by her managers. Twenty concerts, arranged by the Australian Broadcasting Commission, and including appearances in Melbourne, Adelaide, Perth and Brisbane, are planned. Mme. Lehmann will then go to New Zealand to appear in Aukland, Wellington and other cities, returning to the United States in the late summer for concerts.

NEW YORK CONCERTS

APRIL 6

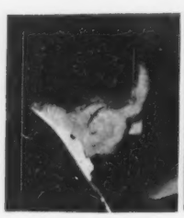
Philharmonic Orchestra Barbirolli, real successor of Walter Damrosch as an unconventional program-maker, utilized the Holy Week period to do something out of the ordinary and quite atmospheric by presenting at Carnegie Hall, Rossini's Petite Messe Solennelle, not previously heard in America for at least a quarter of a century.

The work dates from 1864 (when the composer was seventy-two) and was written originally with accompaniment of two pianos and harmonium. Some years later Rossini added orchestration.

"Petite" is a misnomer for the Messe, as it takes nearly two hours to perform, although in the shortened version by Barbirolli, the time was reduced to about one hour and a half.

The music is not altogether liturgical in character, and here and there the operatic Rossini makes himself evident, but on the whole he achieves proper devotional spirit, and nearly all the score has flowing melody, and of course expert writing for solo voices and chorus.

The massed numbers had excellent treatment from the Westminster Choir, smoothly trained by John Finley Williamson. Ria Ginster brought lovely tones and lively musical understanding to her part. Charles Kullmann contributed warm and intelligent tenoring. Bruna Castagna was ideally cast, vocally and temperamentally. Baritone Leonard Warren surprised with his sonorous and admirably stylistic participation. Barbirolli's masterful conducting helped the music to register its full and fine effect.



ERNST VICTOR WOLFF

ROSE BAMPTON

APRIL 9

Philharmonic Orchestra A repetition of the Rossini Petite Messe Solennelle, the third hearing of the week, marked Easter afternoon at Carnegie Hall. The Philharmonic - Symphony Orchestra, the Westminster Choir and the four soloists (Ria Ginster, Bruna Castagna, Charles Kullman, Leonard Warren) heard at the midweek performances were again the competent participants, under the baton of John Barbirolli. The performance was received with every sign of interest and enthusiasm by a large audience.

A presentation was made to Mr. Barbirolli of a parchment scroll bearing the names of the 215 members of the choir and their conductor, Dr. John Finley Williamson.

APRIL 10

Beethoven Association Making one of his rare concert appearances, Fraser Gange, baritone, sang two groups at the final seasonal concert of the Beethoven Association in Town Hall. With his associate Juilliard faculty member, Harry Kaufman, ably disclosing the art of accompaniment at the piano, Mr. Gange sang with sensitivity and keen stylistic appreciation Brahms' Four Serious Songs, as his first contribution, and then a collection of English, Irish, Scottish and American folksongs arranged by Richard Terry, Ferris Tozer, Charles Wood, Samuel Liddle, Malcolm Lawson and Alfred Moffat. With the consent of President Harold Bauer of the association, Mr. Gange broke the no encore rule in order to repeat the Irish song, Where the Praties Grow. Here was high exemplification of the art of folksong singing. The Coolidge String Quartet (William Kroll, Nicolai Berezowsky, Nicholas Moldavan and Victor Gottlieb) gave a somewhat uneven publication of Hummel's second quartet in G, recently discovered, and a musicianly offering of Beethoven's quartet in C (op. 59, No. 3).

APRIL 11

Rose Bampton When Rose Bampton gave her previous recital in the Town Hall Endowment Fund series, hoarseness compelled her to close it at the intermission, and this program was added in compensation. A generous listing of old and modern works included three Bach airs, Bist du bei mir; Seufzer, Thränen, and Patron, das macht der Wind, done with stylistic appreciation; an aria from Rossini's Cenerentola; Lieder by Schubert, Mahler, Wolf and Richard Strauss; and songs of Bachelet, Debussy, Glière, Bizet, Hageman, Cimara and Tyson. Miss Bampton coped with the florid Rossini aria with technical discretion, and revealed the beauty of her contralto register as well as the higher tones. She gave especial smoothness of vocalization to the lighter and more exuberant lyrics, such as Mahler's rapturous Ich ging mit Lust. Miss Bampton had many recalls and added extras. The accompaniments of Coenraad V. Bos were excellent.

Philadelphia Orchestra Two conductors shared the Carnegie Hall podium for this Philadelphia Orchestra concert. Paul Hindemith proved as able a commander of instrumental players as in his control of instrumentation when he directed the performance of his Nobilissima Visione, a suite drawn from the music for his ballet St. Francis, heard earlier in the season when offered in choreographic form at the Metropolitan Opera House by the Russian Ballet. The suite is in three movements; first an introduction and rondo, then a march-pastorale and finally a passacaglia corresponding to the ballet, Hymn to the Sun. The symbolism of the music has been stressed before. The composer is of the opinion that the excerpts "are self-sufficient and comprehensible as concert music," but this reviewer feels that a pre-hearing of the work as a choreographic representation adds much to its enjoyment as a concert number.

Eugene Ormandy directed a Buxtehude Passacaglia, sounding Bachian to a considerable degree, as the curtain raiser, and followed this with a personal conception of Mozart's G minor symphony. The finale was a scintillant delineation of Rimsky-Korsakoff's Russian Easter overture.

APRIL 12

Douglas Moore and Kraeuter Quartet The final lecture-recital in the series by Prof. Douglas Moore, on Epochs in Musical Art, at Town Hall, brought a consideration of the ultra-modern and atonal schools on this afternoon. Chief attention was given to Stravinsky, Schönberg, Bartok and Hindemith. The speaker analyzed the last-named composer's string quartet in five movements, playing themes at the piano. The Kraeuter String Quartet (Karl Kraeuter, first violin; Edwin Ideler, second violin; Conrad Held, viola; Phyllis Kraeuter, cellist) gave a warm-toned performance of this exacting modern score, excelling particularly in the engaging middle movement, with its Oriental color-suggestion, and in the spirited final *rondo*. Hindemith's atonal work, abstruse as it is in some factors, possesses a certain melodic variety and rhythmic appeal. These elements were brought out to the full by the highly competent string ensemble. The audience was appreciative.

Photo by Cosmo-Sileo Company.

SOLOISTS AND CONDUCTOR FOR TRISTAN AND ISOLDE, the second act of which was given three performances in the uncut version by the New York Philharmonic Orchestra. Seated, left to right, Kirsten Flagstad, John Barbirolli and Enid Szantho. Standing, left to right, Eyvind Laholm, Daniel Harris and John Gurney. Andrew Carnegie smiles down from his portrait, right.

APRIL 13

Philharmonic Orchestra The initial presentation of three performances of the entire second act of Tristan and Isolde on this Thursday evening delighted a crowded Carnegie Hall. As in the following presentations, John Barbirolli had Kirsten Flagstad, Enid Szantho, Eyvind Laholm, John Gurney and Daniel Harris as soloists. Mme. Flagstad gave her stirring reading of Isolde's role and Mr. Lahoim sang with authority and tonal richness the impassioned tones of Tristan. Mr. Gurney was a poignant Marke and Mme. Szantho delivered Brangäne's part with skill. Mr. Harris was a more than satisfactory Melot and Kurvenal. Mr. Barbirolli's reading of the score was one of fire and brilliance, at times a bit too much so for his able coterie of vocalists.

APRIL 14

Emma Pitt Winner of the Tennessee contest in the National Federation of Music Clubs' competition, Emma Pitt, contralto from that state, made her Town Hall debut in a program that opened with the O Mio Fernando air from La Favorita, included Lieder of Schubert, Korngold, and Wolf, Italian and French songs and concluded with a miscellaneous sector by Rachmaninoff, Bantock, La Forge and others. The newcomer, possessed of a voluminous voice of wide range, especially warm and vibrant in its middle register, sang with musical intelligence. Miss Pitt was particularly effective in her opening aria and in Mozart's Alleluia, where sureness of vocal line, flexibility of voice and admirable control of tone indicated operatic potentialities. Edward Harris was the competent accompanist.

APRIL 15

Josef Hofmann All-Chopin was the program serving to display again the phenomenal technic and rare artistic perception of Josef Hofmann. The occasion was his second recital of the New York season at Carnegie Hall on Saturday afternoon. The audience crammed every cranny of the huge edifice, and hung breathless on each note of this transcendent pianistic display. Cannily arranged to form a climax midway with the sonata in B minor, this list opened with the Polonaise Fantaisie, the mazurkas in F sharp minor (op. 59, No. 3) and C major (op. 33, No. 3), the impromptu in A flat and the G minor ballade, played with lovely lyricism and rhythmic subtlety.

The sonata was built up by Hoffmann in a dramatic fashion that was fairly breath-taking, and endowed throughout with prismatic coloring and heroic feeling. The response was rafter-shaking. The final half brought equally beautiful and brilliant readings of the polonaise in C sharp minor, waltz in E flat, E major nocturne, and C sharp minor scherzo. Of course, many encores served to lengthen an afternoon of mastery.

APRIL 16

Marian Anderson Two Handelian arias, an air by Martini, a bevy of French numbers and sev-

HELEN TESCHNER TAS

EMMA PITT

RECITALS OF THE FORTNIGHT

eral folksongs concluding with the expected spirituals provided an electic list for Marian Anderson before a crowded Carnegie Hall on this Sunday night. Numerous encores had to be added, the audience remaining until the piano on the stage was closed by an attendant. In notable vocal condition and singing with her accustomed musicianly sensitiveness, the singer again had the able support of Kosti Vehanen at the piano.

Miriam Winslow and Foster Fitz-Simons The dance pair of Winslow and Fitz - Simons appeared in a first New York recital before a capacity house at the Guild Theatre on this evening. Artistic enterprise, imagination and elements of wit and satire were strong factors in their satisfying and variegated program. Duo numbers included Gigue (Bach), Caribee (Milhaud), Archaisms (Retsof), Pastorale (Ippolitoff - Ivanoff), and Chromo (Guion). The episodes of Archaisms, Ceremonial and Incantation, suggested stylized figures on old vases or screens, and were performed in a dynamic and rhythmically compelling manner. The solo bits of Miss Winslow, marked by grace, subtlety and a certain sophistication of mental outlook, included Leprechaun (Shostakovitch), Boy Crusader (Reger), Hornpipe (Lully-Purcell), Magnificat (Bach), and the amusing Frail Woman (Tansman). Mr. Fitz-Simons brought litheness, precision and strong rhythmic sense to varied solos, ranging from City Faun (Morton Gould), and Archangel (Satie), to the exotic On the Bayou (Villa-Lobos) and the virile Man's Dance (Meeker). The audience gave warm approval to all the offerings. Mary Campbell played piano accompaniments, and Warrene Bulkley the percussion background.

APRIL 17

Helen Teschner Tas and Ernst Victor Wolff Those two sensitive and scholarly musicians, Helen Teschner Tas, violinist, and Ernst Victor Wolff, harpsichordist, combined in a thoroughly enjoyable sonata program for a large Carnegie Chamber Music Hall audience. The novelty was a work of H. I. F. Biber, The Annunciation, one of a series of sonatas based on the life of Christ. Although dated, the work is admirably pictorial. Mr. Wolff played the harpsichord and realized the figured bass not only in this work but in Handel's D major sonata and the rarely-heard Loeillet A major sonata, the latter a skillfully contrasted series of mood pictures. At the piano he joined Mme. Tas in musicianly readings of Beethoven's G major sonata (op. 30, No. 3) and the D minor sonata of Brahms (op. 108).

APRIL 18

Anita Atwater A program which denoted her musical intelligence was presented for a Town Hall matinee audience by Anita Atwater, soprano. Miss Atwater has appeared before in New York and also in Westchester County, where she teaches singing. Her initial group comprised three Schubert numbers and an aria from The Marriage of Figaro. Followed works of Brahms, Fauré, Canteloube, Mahler and Alban Berg and several English numbers by Warlock, Jensen and Celius Dougherty, who provided competent accompaniments. Warm, velvety tones marked Miss Atwater's vocalizing, and she delivered her numbers with musicianly sensitivity and appreciation. Her Mozart and Lieder were especially worthy of commendation.

Jakob Gimpel Making his debut in Town Hall at night, Jakob Gimpel, Polish pianist, who has played much abroad, offered a formidable list which included the Bach-Busoni organ toccata in C, Chopin's B minor sonata, Szymanowski's rarely heard Etudes (op. 33), Liszt's fantasy on themes from Mozart's Don Giovanni, Beethoven's variations on a theme from The Ruins of Athens and other items. Fleet and fluent technic, *élan* and *bravura* in approach and delivery, brought applause from a large audience.

APRIL 19

Frederick Bristol Unfamiliar music made up the list which Frederick Bristol, pianist, presented at his annual Town Hall recital. Starting with two excerpts from Poulenc's suite in G, he then played the third sonatina by Tansman and his own Three Expressions. These latter were premieres. A prelude, chorale and fugue of Maleingreau and some Debussy items completed a modernistic schedule played with taste and discernment.

APRIL 20

Philharmonic Orchestra Two symphonies and a novelty made up the last odd Thursday night program of the season of the Philharmonic Orchestra's Carnegie Hall series. John Barbirolli prefaced the symphonies with Boyce's D minor concerto grosso (originally a trio for two violins and bass or harpsichord) as arranged by Val Coffey, organist, violinist and pianist of the Detroit Orchestra and formerly musical director of a radio station. Purcellian in style, it is in four movements, the second of which is an interesting dance and the *finale* a scintillant fugue. It was played with deep appreciation by Mishel Piastro and John Corigliano, violinists and Joseph Schuster, cellist as the *concertino*. Schumann's second symphony was somewhat sentimentally proffered by the orchestra which concluded its program with Tschaikowsky's fourth symphony.

OTHER CONCERTS

Other Town Hall events between April 6 and 20 included another sonata recital by Adolf Busch and Rudolf Serkin, April 8; and the Workmen's Circle Chorus, April 16. Carnegie Hall had a concert by Daniel Morales, tenor, April 9, and Charles Magnante, accordionist, April 18. In Steinway Hall there were programs by Gordon Stanley, tenor, April 17; the Mary T. Aitken Chamber Group, April 18, and Velna Shepherd and Bernard Gabriel, pianists, April 20.

REPRESENTATIVES FROM MEMBER COLLEGES

to the first Intercollegiate Music Guild of America, held recently at Sarah Lawrence College, Bronxville, N. Y. Left to right: Frank Wigglesworth, Bard College; Alison Green, Bennington College; David Felt, Westminster Choir College, chairman of the Guild; Edgar Sholund, Columbia University; Joan Pack, Sarah Lawrence College; Josephine Bowlin, Vassar College.

Hindemith Conducts His Ballet Excerpt with Philadelphians

Stokowski in Youth Concert—Hofmann Plays under Reiner Baton—Sevitzky Gives Simfonietta Audience Novelties

PHILADELPHIA.—The Philadelphia Orchestra concerts marked the return of Eugene Ormandy to the podium for the remaining concerts of the season, April 8 and 10. He received an ovation. The offerings included Buxtehude's Passacaglia, transcribed for large orchestra by Lucien Cailliet, Mozart's symphony No. 40 in G minor; Rimsky-Korsakoff's Russian Easter overture. A special feature of the concert was the appearance of Paul Hindemith to conduct his concert suite from his ballet, St. Francis. Mr. Ormandy repeated his successful experiment of a year ago, of presenting an entire Viennese program, for the concerts of April 14 and 15. The program was magnificently given by conductor and orchestra.

The sixth and final "concert for youth" was given April 5, Stokowski conducting. Conductor, orchestra, and audience seemed to enjoy it thoroughly, with the added spice of Walt Disney's presence in a box. In honor of the Russian numbers, groups of young people dressed in Russian costumes occupied the two lower proscenium boxes.

Hofmann Plays for Forum

The Philadelphia Forum members enjoyed a treat on April 10, when Josef Hofmann played the Beethoven "Emporor" concerto, with the Curtis Symphony Orchestra, Fritz Reiner conducting. Mr. Hofmann gave to it all of the heroism and brilliance connected with this work, with the contrasting delicacy and beauty of tone demanded in the *adagio*. It was a rare performance, to which Mr. Reiner and the orchestra gave excellent support. Mr. Hofmann was accorded an ovation.

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky founder and conductor, presented its third concert of its thirteenth season, on April 12 in the Bellevue-Stratford ballroom, before a warmly enthusiastic audience.

Karl Ulrich Schnabel, son of Artur Schnabel, was the soloist, playing the Mozart concerto in E Flat Major, with skill and beauty of tone and technic. Mr. Schnabel also played the piano obbligato part of the Concerto Grosso of Ernest Bloch, with equal success. The Simfonietta did particularly beautiful work at this concert. Five Minuets and Six Trios of Schubert received their first American performance at this time. In all Mr. Sevitzky again evidenced his superb interpretive powers and control.

Julius Katchen, twelve year old American pianist, gave a recital in the Academy of Music, April 15. The program would have taxed the abilities of one three times his age. M. M. C.

Ohio State University Symphonic Choir in New York Concert

The Ohio State University Symphonic Choir gave a New York concert on April 28, in Radio Theatre No. 3 of the Columbia Broadcasting System. The choir, winner of a nationwide choral contest conducted by CBS and the Columbia Concerts Corporation, sang works of Kaminski, Kodaly, Normand Lockwood and a new anthem by Oley Speaks, a native Ohioan.

The choir of 40 mixed voices, directed by Dr. Louis Diercks, appeared at Hampton Institute, Hampton, Va., April 26, and at Westminster Choir College, Princeton N. J., April 27.

Barer to Return in Autumn After South American Tour

Simor Barer, pianist, sailed April 28 for a three months' tour of South America. The Russian pianist returns to this country next season for a transcontinental tour under the direction of the Metropolitan Musical Bureau. He will be soloist at the Worcester Festival, October 3, and later appear as soloist with the New York Philharmonic-Symphony Society.

String Soloist

LIÈGE.—Paul Makanowitzky was violin soloist at the second Concert du Conservatoire, under the direction of Fernand Quinet. Makanowitzky was admired for his full, pure tone in the Beethoven concerto. R. P.

Morini Arranging Stokowski Concert in Paris

Albert Morini is negotiating with Leopold Stokowski for a concert in Paris late in June with the Orchestre Philharmonique. The concert will be given under the patronage of the American Ambassador, William C. Bullitt.

Permanent Endowment Fund Asked For New York Philharmonic Forces

500 at First Anniversary Luncheon of Symphony League Hear Appeal by Marshall Field, President of Board

A plea for a permanent endowment fund for the New York Philharmonic-Symphony Society was made by Marshall Field, president of the board of directors, speaking at the first anniversary of the Philharmonic-Symphony League in the Hotel Plaza on April 17. Five hundred members of the League and their guests were present, with Mrs. John T. Pratt, chairman, presiding. Other speakers were John Barbirolli, conductor of the Philharmonic-Symphony Orchestra, and Carleton Smith.

Mr. Field gave some estimates of the expenses of the orchestra, which must overcome an annual deficit of approximately $200,000. In defraying this sum, he said, there were available this year the following items: $27,000 in donations; $50,000 in fees for broadcasts; $25,000 from phonograph recordings, donations for rehearsals and other sources; $26,000 in subscriptions from radio listeners; $49,000 contributed by the Philharmonic-Symphony Auxiliary Board. The remainder of the amount must be drawn from the campaign fund raised several seasons ago. Mr. Field voiced a hope that eventually a permanent endowment might be raised for "the greatest orchestra in the world." He also paid a tribute to the work of Mr. Barbirolli, which was greeted with a long ovation.

Music Termed Antidote

Mr. Barbirolli, in a short speech, prescribed good music as an antidote against some of the excesses now prevalent in other parts of the world.

"In these days of national prejudice, international discord, religious intolerance," he said, "I have the supreme honor of standing in front of your orchestra composed of all nationalities and creeds, and in the sacredness of our musical task, comes the understanding of what our real mission in life is and should be. We must face the fact that this may be the only remaining country where such cultural and spiritual necessities of our life will be available. Great conductors have come and gone and many others will come and go, but the spirit of the great masters will remain forever. In the wondrousness of their spiritual and material beauty lies one of the few paths of salving our sanity."

America "Leader of Musical World"

That America leads the world in the quality and quantity of its concerts and the standards of its best musical organizations, was the message of Mr. Smith.

"The number and quality of concerts here in a season is not matched anywhere else. The musical great come here in swarms to offer their wares in the form of recitals from coast to coast; we hear music that European capitols do not know," he said in part. "There is no reason why we shouldn't take an honest pride in our progress and be happy in the fact that we have the fullest, richest musical life of any people on the face of the globe.

"It is the privilege of the Philharmonic-Symphony League to introduce symphonic music to all who do not know it and to increase its audiences."

The musical program was played by John Amans, solo flutist of the orchestra, with Boris Kogan at the piano, who gave works of Telemann, Blumer and Strauss; and by Patricia Travers, a gifted ten-year-old violinist, accompanied by Brooks Smith in two movements from the Mendelssohn concerto, and pieces of Novacek and Hubay. The girl's poise, technical ability and musicianly instinct created widespread comment.

Also on the dais were Mrs. Vincent Astor, chairman of the orchestra's Auxiliary Board, and Arthur Judson, the manager.

R. M. K.

Cosmo Sileo Photo.

FLOWERS FROM THE CONDUCTOR

Patricia Travers, ten year old violinist, receiving a nosegay from John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra, for her performance at the Philharmonic-Symphony League Luncheon, of which Mrs. John T. Pratt (right) is president.

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White House Musicales Of 1939-40 Concluded

WASHINGTON, D. C.—Freda Gronowetter, cellist and Charlotte Hamilton, contralto, with Michael Pollon and H. Maurice Jacquet as accompanists, recently concluded the series of White House musicales, the twenty-eighth season under the direction of Henry Junge, as representative of Steinway & Sons. The season was opened on December 10 when a new piano was presented by Theodore E. Steinway and dedicated by Josef Hofmann. The old instrument was given by President Roosevelt to the Smithsonian Institute.

Other artists who appeared were:

December 13, 1938, Cabinet Dinner: Stell Anderson, pianist; Mack Harrell, baritone; Coenraad V. Bos, accompanist; Myris Chaney and Mr. Fox, dancers.

January 3, 1939, Diplomatic Dinner: Mischa Elman, violinist; Helen Jepson, soprano; La Trianita, dancer; Vladimir Padwa, Robert Wallenborn, and William Kulkman, accompanists.

January 10, 1939, Dinner to Vice President: Program by Pan American Artists, Alfredo de Saint Malo, violinist; Magdalena Mendes Cajado, soprano; Sarita, Latin-American dancer; Julio Martinez Oyanguren, guitarist; Ricardo Romero, composer-pianist; Ralph Angell, and Alberta Bosco, accompanists.

January 17, 1939, Matinée: Earle Spicer, baritone; Margaret Payson Blish, diseuse, and Merl Freeland, accompanist.

January 19, 1939, Supreme Court Dinner: Marjorie Lawrence, soprano; Erno Balogh, pianist, and Arpad Sandor, accompanist.

January 26, 1939, Matinée: Henriette Bagger Plum, soprano; Salvatore de Stefano, harpist, and Mildred Kolb Schulze, accompanist.

January 31, 1939, Speaker's Dinner: Ernest Schelling, pianist; Margaret Speaks, soprano; René Le Roy, flutist; Celius Dougherty, and Margaret Tolson, accompanists.

Rochester Philharmonic Ends Season with Ninth

Eastman School Forces Stage Early Operas and Concert

ROCHESTER, N. Y.—The Rochester concert season has closed with a flourish. Concluding the season, the Rochester Philharmonic Orchestra gave a program of excerpts from Wagnerian operas and the Beethoven Ninth Symphony. Mr. Iturbi had good assistance from the orchestra and from the soloists, William Hain, Beal Hober, and John Gurney. The Rochester Civic Chorus sang with the orchestra in the Ninth Symphony. Guy Fraser Harrison, the director, is to be commended for his fine training of this group.

The Opera Department of the Eastman School presented La Serva Padrona by Pergolesi and Act I of Cosi Fan Tutte by Mozart. Both were well staged and competently produced. Gerald Ingraham, who appeared in both operas, demonstrated that he has acting as well as singing ability.

The Eastman School Symphony Orchestra, with Paul White conducting, gave another fine concert in the Eastman Theatre. Evelyn McCann Prior played the solo part in the MacDowell piano concerto in D minor, giving a competent performance. The Debussy Festivals and Brahms' Fourth Symphony sounded so well that one wishes the students had time for more concerts.

Artur Rubinstein gave a brilliant recital in the Eastman Theatre.

The Gordon String Quartet brought the Kilbourn Hall series to an exciting close.

Abram Haitowitsch, eminent blind violinist, gave a recital at the Sagamore Hotel on March 27, accompanied by Emanuel Balaban at the piano.

Metropolitan Opera in Visit

This year the Metropolitan Opera Association brought Massenet's Manon to Rochester. Grace Moore in the title role of Manon Lescaut was lovely to look at and lovely to hear as Manon. Kiepura and Miss Moore carried away most of the honors.

The Harvard Glee Club assisted the Rochester Civic Orchestra on Sunday evening, April 9. It is refreshing to hear a college club singing Mozart and Bach.

Paul Whiteman gave an entertaining concert of "Le Jazz Hot" on April 14.

A NEW *"Thais"* HAS ARRIVED

HELEN JEPSON — 1939

MARIA JERITZA — 1922

GERALDINE FARRAR — 1917

MARY GARDEN — 1907

Helen Jepson

LEADING SOPRANO—METROPOLITAN OPERA ASSN.

She sang with the delicacy and refinement of an artist. Her voice was warm, sensuous and carefully controlled; her top tones were invariably clean and true.

—*New York Times, Feb.* 11, 1939

•

Of Miss Jepson's "Thais," set before us last evening for the first time, it may be said that it is visually lovely and engaging, gracious in aspect and pose and gesture.

—*New York Herald Tribune, Feb.* 11, 1939

•

Miss Jepson's comeliness and the substantial merit of her singing were both an enhancement of the performance.

—*New York Sun, March* 7, 1939

•

Miss Jepson's "Thais" may be written into American operatic history beside those of Mary Garden and Geraldine Farrar.

—*Baltimore Sun, March* 16, 1939

•

Miss Jepson played the title role with great verve and remarkable vocal brilliance. . . . Noteworthy among her varied vocal achievements were the stirring high D's that she uttered in her final emotional paroxysm just before the end.

—*Cleveland Press, March* 31, 1939

★

Management: EVANS and SALTER, New York

Sevitzky Conducts Native Novelties

American Soloists Heard with Indianapolis Orchestra

INDIANAPOLIS, IND.—The eighth pair of symphony concerts under Fabien Sevitzky's direction was devoted to works by Schumann, Weber, Hadley and Elgar. The latter was represented by his Enigma Variations, which received a broad dynamic reading, characterized by a fine sense of musical values, and a meticulous capacity for detail. Hadley's Symphonic Fantasia was selected as the American work and proved to be music of dignity and a sound sense of climax. Margaret Halstead, soprano, was soloist in works by Wagner, Schubert and Duparc. In the Erlkönig she demonstrated her ability to create and sustain a mood which was an object lesson for all vocal students. Senta's Ballad served to portray her evidence of an unusual sensitive musical nature.

Dudley in Recital

Edward Dudley, tenor, was presented as soloist before members of the Indiana Matinee Musicale on March 10. In Come to Me, Soothing Sleep, by Handel, the visitor displayed the most finished singing of the afternoon. An aria from Euridice by Peri disclosed an appealing voice and a convincing musical nature. An excellent diction was in evidence. Franz Allers provided good accompaniments.

At the fourth "Pop," Sevitzky conducted the first two movements of the colorful Scheherazade suite by Rimsky-Korsakoff; Negro Heaven by Cesana; Valse Triste of Sibelius; and the prelude to Tannhäuser. All the numbers received careful readings arousing the large audience to much applause, especially a Dubensky work, which registered most impressively. Rebecca Lewis, harpist, and James Hosmer, flutist, appeared as soloists in a Mozart concerto for these instruments. The work is rich in thematic material and both soloists gave a highly effective interpretation of the composition.

Hofmann with Orchestra

Josef Hofmann was soloist at the ninth pair, performing the Beethoven Emperor Concerto with astonishing power and clarity of detail. From the opening arpeggio passages to the close, he treated the subject matter in a way that produced effects almost orchestral in tonal beauty. The principal theme of the *rondo* disclosed refinement and emotional warmth that won vociferous applause at the close. The orchestra played works by Beethoven, Debussy, Whithorne, and Haydn-Brahms. Mr. Sevitzky gave authoritative readings which resulted in one of the outstanding events of the orchestral season.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Plays for Danes

GUILA BUSTABO and GEORG HOEBERG,

conductor of the Statsradiofoniens Orchestra in Copenhagen, where the young American violinist was soloist recently in the G minor concerto of Bruch.

The second and final children's concert held Rossini, Strauss, and Tschaikowsky works, all conducted by Mr. Sevitzky, who also led in the singing of songs. Gary Graffman, a ten-year-old student artist from the Curtis Institute of Music, was soloist in the Haydn piano concerto in D. The children, many of whom came from a distance, accorded hearty applause to both soloist and conductor.

The final "Pop" found Graffman again appearing as soloist in the same work. A sturdy tone with fine musical understanding marks his playing. H. C. G.

Juilliard Composers' Scores Heard in Two Concerts

Original compositions of students, past and present of the Juilliard School were heard in two recent concerts at the school. At the first, works of graduate school students from the classes of Frederick Jacobi and Bernard Wagenaar were presented. Dean Dixon conducted a symphony by Joseph Wood; Myrtle Wolsfeld was soloist in a concertstück for viola and orchestra by Floyd V. Morgenstern which Jacob Schwartzdorf led.

A suite for string orchestra by Charles Jones and three dances for orchestra by Walter Mourant were also conducted by Mr. Schwartzdorf. Dean Dixon led the final number, a concerto for piano and orchestra by Julia Smith whose opera recently had its world premiere in Denton, Tex. The piano soloist was Vivian Rivkin.

Subsequently, compositions of graduates of the Institute of Musical Art were presented under the auspices of the Alumni Association. The program comprised the quintet in F minor (op. 16) for strings and piano by Samuel Gardner; Profiles, for wind quartet by Norman Dello Joio; two groups of songs by Wintter Watts, sung by Rose Dirman, soprano, with the composer at the piano; Ronald Murat's Suite in the Modern Style and Howard Hanson's quartet in one movement (op. 23) played by the Gordon String Quartet. All the composers except Mr. Dello Joio studied composition with Percy Goetschius at the institute. The latter was a recital of Bach works at the institute recently.

Lilian Carpenter was heard in an organ recital of Bach works at the institute recently.

Cleveland Institute Students to Stage Two Operas

CLEVELAND, O.—The Princess on the Pea by Ernst Toch, and Gianni Schicchi by Puccini form the double bill to be offered by the Cleveland Institute of Music as its annual operatic production on May 14 in Severance Hall. Wellesley and Vassar alumnae, sponsors, will use the proceeds for scholarship purposes.

Boris Goldovsky, head of the Institute opera department, will conduct the production. Richard Rychtarik, head of the opera design department, will be in charge of stage design.

The cast for The Princess on the Pea, the English version of which is by Marion Jones Farquhar, includes Margaret Martin, Stuart Groshong, Marcia Kenyon Bissell, Fred Lansinger, Marjorie Phelps, James Meena, Myron Ryan, Miriam Berg, Mary Van Kirk, Angelica Mancini, Virginia Phelps, George Parkinson, Harold Rothman and Julius Selker.

In Gianni Schicchi, James Meena, Angelica Mancini, Miriam Berg, Myron Ryan, Fred Lansinger, Marjorie Phelps, Virginia Phelps, Frank Stafford, Stuart Groshong, Julius Selker, Mary Van Kirk, Donald Liebe, George Parkinson, Harold Fink, and Harold Rothman appear.

The English version of the Puccini opera is by Percy Pitt.

Houston Orchestra Seeks Larger Hall

Ernst Hoffmann Engaged as Permanent Conductor — Soloist Policy Resumed

HOUSTON, TEX.—The Houston Symphony Orchestra concluded its 1939 duties with a springlike concert pair offering in its best manner a program built around Beethoven's Pastoral Symphony, with the prelude to Die Meistersinger and Tschaikowsky's Nutcracker Suite.

Conductor Ernst Hoffmann and his players received gratifying approval in the enthusiasm of two exceptionally large audiences.

The orchestra next season will relinquish its tenancy of the Music Hall and return to the larger City Auditorium, resuming a policy of single concerts. There will, however, be ten programs in place of the six given this winter.

The orchestra also is resuming its guest soloist arrangement. Bidu Sayao, Albert Spalding, Robert Casadesus and Jacques Abram have been engaged. Mr. Hoffmann was elected permanent conductor of the Symphony Orchestra at the annual meeting of the board.

The orchestra had a successful introduction playing under the auspices of the University of Texas. On April 10 the orchestra gave a post-season performance in New Orleans, its first in that city.

Other musical events have been remarkably well attended this spring. Marian Anderson, singing in the auditorium had an audience of more than 5,000 for her third Houston concert. The St. Louis Symphony Orchestra drew capacity attendance of 2,300 to Music Hall. H. R.

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Detroit Welcomes Visiting Educators

Balokovic Soloist with Kolar Forces — Martini, Paderewski Prove Magnets in Offerings

DETROIT, MICH.—The seventh biennial meeting of the North Central Music Educators Conference held in Detroit attracted large assemblages to the sessions meetings, clinics and concerts.

Among the conference events given in Masonic Temple were a musical pantomime the Song of the City, a concert by the Wayne University Band, and Michigan Night. At the latter an all-State Chorus of 1168 singers, with Jacob Evanson Russell Morgan and Olaf Christiansen appeared in works of Palestrina and Noble Cain. The 125 piece all-State Orchestra played the first movement of Tschaikowsky Fifth Symphony with George Dasch as guest conductor. Alec Templeton was guest artist at the annual dinner, and members of the All-City High School Orchestra, led by Arthur Searle also appeared. Fowler Smith, director of Music Education in the Detroit Public Schools conducted a broadcast.

The final, all-Tschaikowsky program of the Detroit Symphony presented as soloist Zlatko Balokovic, violinist, playing the Slavonic composer's concerto. Mr. Kolar conducted, and both he and Mr. Balokovic shared in the honors, receiving many recalls. The concert was dedicated to the memory of Ossip Gabrilowitsch.

Nino Martini appeared in Masonic Temple to close the series singing before a crowded house, which waxed more and more enthusiastic as the evening progressed, recalling him repeatedly. His able assistant at the piano was Miguel Sandoval.

Paderewski appeared before a capacity audience in Masonic Temple in a farewell recital which will linger in the memory of those present. It was also a gala event for the Polish population of Detroit.

The Detroit Federal Symphony has given two concerts with Valter Poole conducting. A first performance of a Phantasie by Arthur Wade, Detroit composer was given. It is a work in classic form and was given all fine performance. The Detroit A Cappella Choir, Arthur Luck director, joined the orchestra in the Finale from Die Meistersinger with fine effect. In keeping with Mr. Poole's ideal of presenting new works, the Second Symphony of Alberto Williams, was given a first hearing. Mr. Williams is the founder of the Buenos Aires Conservatory and is obviously a composer of talent. His symphony was well received. At the concert of April 12, Mischa Kottler, pianist, was soloist in a brilliant performance of the Tschaikowsky Concerto.

The Detroit Music Guild gave an all-Brahms program recently, in the Institute of Arts. The four soloists were Thelma von Eisenhauer, soprano, in a group of Lieder, which she sang magnificently, Adaline Venman was the able accompanist, Mr. Barett, violinist, and Edward Bredshall, pianist played the Sonata in D Minor, with fine understanding. The closing number was the Horn Trio with Theodore Zeder.

One of Detroit's outstanding artists, Winnifred Heidt, received an optional contract with the Metropolitan Opera which includes a fellowship to the value of $500 to permit further study of operatic roles. Miss Heidt was for four years staff soloist with WWJ and has been soloist at Grosse Pointe Memorial Church.

Alexander Manke, cellist, appeared in recital in Orchestra Hall with Margaret Mannebach as his accompanist. M. M.

DISCUSSING THE AMERICAN PREMIERE OF HIS ORATORIO The Fire Worshippers. Sir Granville Bantock, at the piano, confers with Harold Berkley, who conducts the Hartford Oratorio Society in it on May 1. Emma Redell, soprano; Floyd Townsley, tenor; Burton Cornwall, bass, and fifty-five musicians from the Hartford Symphony Orchestra will assist the chorus.

Mahler Leads in Bridgeport

BRIDGEPORT, CONN.—As guest conductor of the Bridgeport Federal Symphony Orchestra, Fritz Mahler gave a local audience opportunity to hear Bruckner's fourth symphony, Beethoven's third Leonore Overture and with Louis Persinger as soloist, Beethoven's violin concerto. Mr. Mahler read the Bruckner with complete understanding of its various moods, building up a series of brilliant and dramatic climaxes. An intense reading of the overture likewise found complete coordination of players and guest leader. In the concerto, Mr. Persinger disclosed technical proficiency with effectiveness that did not lose in comparison with its emotional content. Soloist, leader and orchestra won acclaim. L. G.

Texas Christian Glee Club Invited To Sing at New York Fair

FORT WORTH.—The Men's Glee Club of Texas Christian University, directed by William J. Marsh, has received an invitation from the New York World's Fair to appear at the Fair, June 20.

Marian Anderson gave one of the most impressive individual voice recitals in the history of the Fort Worth Civic Music Association, before an audience of 1,000 guests. Her first appearance here was eight years ago in a Negro church, with only a score of white hearers. The St. Louis Symphony Orchestra, led by Vladimir Golschmann, closed the civic music course with an inspiring concert.

Many Fort Worth opera lovers traveled the thirty-two miles to Dallas to hear one or more of the four operas presented by the Metropolitan forces. E. C. W.

Portland Al Fresco Concerts Arranged

Paul Lemay to Conduct Entire Summer Series—Reed College Chamber List to Be Repeated

PORTLAND, ORE.—The entire cycle of six open-air symphony concerts, announced for presentation in the Multnomah Civic Stadium in the coming summer, has been entrusted to the young American conductor, Paul Lemay, for the past several years director of the Duluth (Minn.) Symphony Orchestra. Retaining Mr. Lemay's services for all the concerts represents an abrupt departure from previous policies, when different conductors were engaged for each. His engagement is in large measure due to the impression made last February when he conducted the Portland Symphony Orchestra in a radio program.

The six concerts will be given on Monday nights in July and August. Nationally-known artists will be engaged as soloists.

Reed College's first sizeable venture in sponsoring a concert series, a chamber music cycle which brought four distinguished ensembles here during the winter months, has been an emphatic success. The closing concerts, by the Pasquier Trio, and the Stradivarius Quartet, were sell-outs. A similar series, possibly of five events, is contemplated for next year. Dr. R. F. Arragon, Reed's professor of history, is largely responsible for the success. D. L. P.

Hans Weisse Works in Premieres at Mannes School

New works by Hans Weisse, including his third string quartet, songs for voice and clarinet based on Bible verses, and a chamber concerto for harpsichord, flute and oboe, were presented at the Mannes Music School, New York, on April 17. This was the second of three concerts for the scholarship fund.

In Brahms Requiem

MARJORIE McCLUNG, soprano, was heard in the Brahms Requiem in Morristown, N. J., April 25, and again in the same work at Newark on April 30. She will sing in the Bach B minor mass May 9 with the New Jersey Bach Society, in Newark and in May will be heard in a song recital at Watertown, N. Y. Miss McClung is soloist at Riverside Church, New York.

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The Academy will re-open in Philadelphia September 18, for the winter term.

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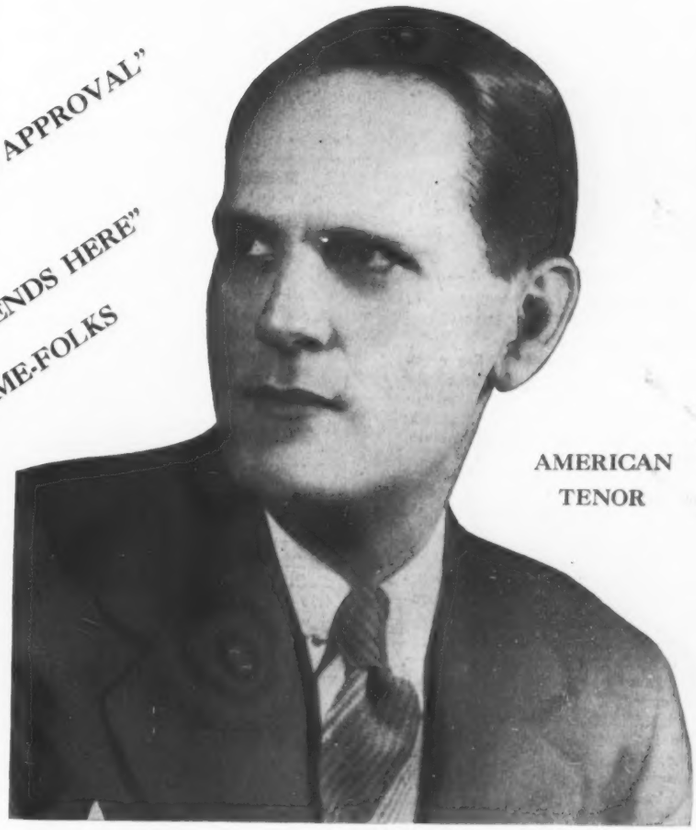

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"... captivated his audience ... Lieder group masterfully done."

"... excellent singing, charming personality ... won and retained attention of his audience ... always in full command of his voice, his tones clear and true and he sang with remarkable ease."

"... possesses a voice of wide range, volume and quality ... interpretation of every song was sincere ... generous with encores."

"... program was perfectly adapted to fill the demands of the audience ... sure dramatic sense and abundant technical equipment ... versatility was evident during entire evening ... command of effect was full of originality."

"... magic voice of the brilliant young American tenor warmed audience and thrilled them like no mere fire could ever do ... program prepared was to meet every taste and reveal every nuance of one of the loveliest lyric tenor voices of the present time ... tones flow free and virile."

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OPERA

FAUST (Chicago Opera) December 2, 1938

"... possesses one of the finest lyric tenor voices."
"... disclosed great histrionic talent."
"... made a handsome 'Faust'—a 'Faust' whose first greeting to 'Marguerite' was tenderly and beautifully sung. Again and again throughout the evening, Mr. Bentonelli used tone-colorings of a really fetching loveliness and phrasings that became genuinely eloquent."

BARBER OF SEVILLE (Chicago Opera) December 31, 1938

"... He sang his serenades with excellently-controlled tone and tossed off difficult scales and roulades with great serenity."
"... sang with liquid style ... was a debonair 'Almaviva'."

MARTHA (Chicago Opera) December 8, 1938

"... substituting for Gigli, he made a real triumph in his own right."
"... sang 'M'appari' with a burst of gorgeous tone near the end of the air which brought down the house in an ovation."

LA GIACONDA (Chicago Opera) November 3, 1938

"... a virile 'Enzo,' beautifully conceived and sung."
"... as 'Enzo,' sang 'Cielo e Mar' with fine restraint and with beautifully-turned phrasings ... closed with a high B-flat that was the cause of a long ovation."

LA BOHEME (Washington, D. C.) February 14, 1939

(Headline) **"LA BOHEME GIVES BENTONELLI OPPORTUNITY TO STAR. SINGS ROLE OF 'RODOLFO' EFFECTIVELY**

"For sweetness and suavity of voice, Joseph Bentonelli as 'Rodolfo' was the star of the evening, his fine tenor, easily produced, dominating the performance. His effects were achieved simply yet carried force and the freedom and roundness of his tones at all times remained the same. His acting, also, was naturalness itself and he understood how to give point to many scenes by individual touches."

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113 West 57th Street **New York, N. Y.**

Damnation of Faust Restored By Boston's Handel and Haydn

D. S. Smith's Fourth Symphony Premiered under Composer's Baton—Brahms Manuscript Trio Led by Slonimsky

BOSTON.—The Handel and Haydn Society ended its 124th season with a performance, at Symphony Hall, April 16, of Berlioz' The Damnation of Faust. Dr. Thompson Stone conducted a praiseworthy presentation. Solo vocal parts were taken by Marguerite, Gertrude Ehrhart, Boston soprano; Faust, Paul Althouse, Metropolitan tenor; Mephistopheles, Gean Greenwell, bass; Brander, Mark Love, baritone of the Chicago City Opera. All four artists acquitted themselves well. Mr. Love appeared for the first time in Boston. The orchestra consisted of seventy-four Symphony men.

D. S. Smith's Fourth Symphony

The Fourth Symphony by David Stanley Smith received first performances at the concerts, on April 14 and 15, by the Boston Symphony Orchestra, the composer conducting. The Fourth Symphony was written in little more than a month during the Summer of 1937. The four movements reveal a highly eclectic style, and an academic soundness of construction in which Dr. Smith indulges in a few touches of formal novelty. While the Symphony falls pleasantly on the ear, it is, on the whole, undistinguished.

Richard Burgin, the Boston Symphony's able concertmaster and assistant conductor, led the remainder of the program.

Dr. Koussevitzky and the orchestra restored Stravinsky's fading choral score, the Symphony of Psalms, at the April 6 and 8 concerts. The Cecilia Society, trained by Arthur Fiedler, assisted. The program included Brahms' B flat Piano Concerto, in which Artur Rubinstein gave a robust account of the solo part. Mr. Rubinstein had not appeared with this orchestra since 1921. The Fantasia on a Theme by Thomas Tallis (Vaughan Williams), made a fine beginning.

Frank Glazer, who studied with Artur Schnabel, was soloist for the first time with the Boston Symphony. He impressed favorably, both as to technic and musicianship.

Activity in the recital field has included appearances by Nelson Eddy of the films, and by Mack Harrell, young American baritone who lately was a winner in the Metropolitan Opera Auditions of the Air. Symphony Hall was packed for Mr. Eddy's recital April 10. The superlative qualities of Mr. Harrell's musicianship were again revealed in a distinguished program. A feature of this recital, at Jordan Hall April 6, was the accompaniment of Coenraad V. Bos.

Unknown Brahms Trio Introduced

A notable event, at Steinert Hall, April 12, was what was announced as first American performances of a little-known trio ascribed to the youth of Brahms. A manuscript, bearing no signature and thought to be a copy of an original, was discovered in Bonn in 1924, and was published last Fall. The work is very Brahmsian in style, and while no proof of its authorship is known to exist, the trio is believed to have been composed when Brahms was about 20, and may be one of the works to which he referred in a letter of 1853 to Robert Schumann. It was capably played by Nicolas Slonimsky, pianist; Harry Ellis Dickson, violinist, and Joseph Malkin, cellist. The concert, presented by faculty members of the Malkin Conservatory, included songs sung by Isabel French, the Boston soprano, accompanied by Jules Wolffers, and Smetana's G minor Trio, op. 15, performed by the Malkin Trio (Mr. Dickson, violinist; Leon Tumarkin, pianist, and Mr. Malkin, cellist).

The second successful series of three Youth Symphony Concerts, conducted by Wheeler Beckett, was brought to a close at Symphony Hall, April 12. Mr. Beckett's young and appreciative audience heard the D minor Symphony (Franck), Pastorale and Procession by Jakobus Langendoen, a cellist in the Boston Symphony, and Russian Easter Overture (Rimsky-Korsakoff). Six concerts for next season were announced by Mr. Beckett.

"An Evening of French Music," offered by the Boston harpist, Artiss de Volt, and Marion Boit, *diseuse*, April 13, afforded pleasure to a cordial gathering at the Women's Republican Club. An original pantomime - ballet, "Evangeline," by Adolphe Robicheau, Boston dancer and teacher, held the Jordan Hall stage April 15. Mr. Robicheau danced the role of Gabriel.

Sightseeing in Texas

SILVIO AND ISABEL SCIONTI, duo-pianists, visited the Grand Canyon in Texas following a recent concert in Amarillo, Tex., where they were also heard on the Civic Music Association Series.

Weisse Concerto Played

The Flute Players' Club of Boston concluded their season with a most enjoyable concert at Hotel Vendome April 16. The single exception to the prevailing antique flavor of the program was a Chamber Concerto by Hans Weisse, a contemporary composer who was present to hear his music performed for the first time. Scored for flute, oboe and harpsichord, the concerto runs in three movements, the first of which, a fantasia, impressed one listener as the most original. The players were Putnam Aldrich, harpsichord; Georges Laurent, flute; Fernand Gillet, oboe, and Alfred Zighera, viola da gamba. On the program was a sonata for flute and harpsichord by Marcello, a contemporary of Bach, copied by Mr. Aldrich last year from a manuscript in the Liceo Musicale in Bologna.

A concert of jazz music, something of a rarity in this town, was presented at Symphony Hall April 16, by Paul Whiteman's Orchestra, for the benefit of the Infants' Hospital.

C. W. D.

Evening with American Song Composers Presented

Five native composers were represented in the program, "An Evening with American Song Composers" at the Gardner School, New York on April 15. Ann Heath, soprano, was warmly received for her singing of four numbers by Florence Turner-Maley, Hail Your Risen Lord, In a Garden Wild, Long and Long Ago, and Song of Sunshine.

Four works of Russel Wragg, Prayer for the Men Who Fly, Distance, My Heart Remembers and Surf-Dragon were sung with rich voice and dramatic intensity by Benjamin de Loache, baritone.

Walter Golde's Among Shadows, Offering, Low Blowing Winds, and Song of the Sea, disclosed the wide range and rich voice of Janet Bush-Hecht, mezzo-contralto.

Dorothy Baker, soprano, sang brilliantly and with artistry Edward Harris' Fairy Lullaby, When I Am Dead My Dearest, It Was a Lover and His Lass, Vanished Summer and Winter. The concluding group, Petrushka from Barushka, All on this Perfect Night and My Journey's End, by Fay Foster, was sung with style and rich voice by Garfield Swift, baritone. Florence Tarr, lyricist for Miss Foster, shared the applause.

The composers officiated at the piano. An overflowing audience demanded encores of each artist.

G. L.

Swain and Co-Artists Offer Recital in Roselle, N. J.

ROSELLE, N. J.—Edwin Orlando Swain, New York baritone and teacher of singing, assisted by two artist-pupils, Martha Sue Groce, soprano, and Harold Crawford, tenor, was heard in recital here on April 25. Mr. Swain sang an arioso by Diaz, Rachmaninoff's In the Silent Night and Handel's Largo as well as songs of Clara Edwards, Spross and Head. Miss Groce contributed an aria from Aida and Mr. Crawford one from L'Elisir d'Amore. Theodore R. Webb was at the piano. The same program was also offered in Bound Brook for the Women's Club. Mr. and Mrs. Theodore R. Webb played two-piano numbers of Bach.

B. F. G.

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Portrait by I. Wiles

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AUTHORITIES ON RUSSIAN MUSIC —*C. T. Nichols*

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BARITONE ALEXANDER KIPNIS SHOWS MASTERY IN RECITAL
New York Journal American

KIPNIS WINS OVATION IN SONG RECITAL
Brooklyn Eagle

AUDIENCE THRILLED BY KIPNIS
Chicago Herald and Examiner

RUSSIAN BASSO IN RARE VOICE
Toronto Evening Telegram

RETURN OF KIPNIS IS RELISHED BY LARGE AUDIENCE
Springfield Daily News

2000 HERE ATTEND RECITAL BY KIPNIS
Miami Daily News

ALEXANDER KIPNIS UNFOLDS HIS ART
Boston Transcript

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Boston Evening American

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Omaha Paper Backs Lyric Drama Series

San Carlo Singers Received with Acclaim—Paderewski, Vronsky and Babin in Presentations

OMAHA, NEBR.—Music in late March opened with a gala appearance of the San Carlo Opera Company sponsored by the Omaha World-Herald at the Paramount Theatre. This large auditorium was filled for every performance, and the audience was enthusiastic. Carmen was presented with Coe Glade as Carmen, Aroldo Lindi as Don Jose, Leola Turner, as Micaela, and Mostyn Thomas as Escamillo. Other operas presented in Omaha were Madam Butterfly and Il Trovatore, both maintaining the same high standards as the opening opera.

Other visiting artists were the two-piano team of Vitya Vronsky and Victor Babin, who gave the closing event of the sold-out Tuesday Musical Course here. A well selected program was presented with flawless ensemble and a wide range of tonal effects. Following the concert the Clef Club, of local professional musicians, gave a reception for them.

Paderewski closed the month with a superb piano recital under the auspices of Ak-Sar-Ban, a large organization of Omaha business men.

Local affairs have been given principally by large and small choral groups from nearby cities or groups of musicians from schools and colleges, on the Sunday afternoon programs at the Joslyn Memorial. H. M. R.

Louise Snodgrass Compositions Featured

Louise Snodgrass has been consistently recognized by her home town, Cincinnati, in having her compositions programmed often by leading clubs, ensembles, singers and instrumentalists. On

Photo by Swanson, Inc.
LOUISE SNODGRASS

a recent date the Matinee Musicale Club featured her cantata, New England Romance, on its program of American composers. The cantata, for women's chorus, soprano and baritone, was given with the composer at the piano.

Recently the Cincinnati String Quartet gave Mrs. Snodgrass's trio suite, On the Highway, its first public performance in America in its Contemporary Concert Series at the Cincinnati Woman's Club, with the composer playing the piano part. The suite's three movements—Sunny Meadows, Sleeping Village and Traffic Lights— depict impressions of a day's cross-country drive. The suite, completed in 1932, has been given several private performances and has recently been revised.

Audrey Gillespie sang Mrs. Snodgrass's Enchantment at the first concert of the Civic Orchestral Society of Cincinnati under the auspices of the Public Recreation Commission. The composer-pianist played her Valse Nonchalante, Deep Pool and Creole on the program of contemporary English and American composers given by the Cincinnati Woman's Music Club in January. At the Christmas eve service at Christ Church, Cincinnati, Mrs. Snodgrass's The Holy Child was sung by the choir. She has written compositions for string quartet, trio, voice, chorus and piano, besides many transcriptions.

St. Louis Orchestra In Birmingham Visit

Grace Moore and Joseph Bentonelli in Applauded Recitals

BIRMINGHAM, ALA.—Grace Moore, whom the South delights to honor as this section's outstanding contribution to the Metropolitan Opera, was presented in concert at the Municipal Auditorium by the Birmingham Music Club. The artist's glorious voice, and her personal charm, beauty, and delightful interpretations awakened great enthusiasm in her audience. She was recalled many times, responding generously to the insistent demand for encores. Leo Taubman was at the piano.

Joseph Bentonelli, whose tenor voice had charmed Birmingham on a previous visit here with the Chicago Opera, was presented in concert at the Municipal Auditorium by the Civic Celebrity Series (Mrs. J. W. Luke, manager). An audience of 4,000 persons applauded cordially and demanded many encores. Mr. Bentonelli proved a delightful concert artist, a sensitive and eloquent musician, with a voice of lovely texture projected with ease and impeccable enunciation in arias and songs. Merrill Freeland played excellent accompaniments and contributed a group of piano solos to warm applause.

At its closing concert for this season the Birmingham Music Club presented the St. Louis Symphony Orchestra, Vladimir Golschmann, conducting. A. G.

Cleveland Institute Faculty Members in Recital

CLEVELAND, O.—Ten members of the faculty of the Cleveland Institute of Music were heard recently in a Brahms chamber music festival. Beryl Rubinstein, pianist and director of the Institute; William Namen, French horn; and Josef Fuchs, violinist, offered the horn trio. Daniel Bonade, clarinetist; Victor de Gomez, cellist; and Arthur Loesser, pianist; presented the clarinet trio. In the piano quintet the participants were Walberg Brown and Margaret Wright Randall, violinists; Elaine Canalos, violist; Edward Buck, cellist; and Mr. Rubinstein.

Mr. Loesser, head of the piano and the ensemble departments, gave a piano program on April 12.

Metropolitan Quartet Opens Spring Tour in Virginia

The Metropolitan Opera Quartet, composed of Josephine Antoine, soprano, Helen Olheim, contralto, Joseph Bentonelli, tenor, and Chase Baromeo, baritone, opened a spring tour on April 17 in Newport News, Va.

"Spain's No. 1 Dancer" TIME MAGAZINE

"A sparkling, intuitive gift backed by admirable skill, Argentinita has a rare genius."—*JOHN MARTIN, N. Y. Times.*

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"The Spanish dance, done as it was yesterday, has the same appeal as driving a car at a hundred miles an hour on a mountain road."—*ALFRED FRANKENSTEIN, S. F. Chronicle.*

"A sold out house greeted Argentinita, who received enthusiastic applause. It was a performance long to be remembered."—*Los Angeles Examiner.*

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THELMA SPEAR LEWISOHN,

soprano, feted following her recent concert at the MacDowell Club, New York. Guests included, left to right, front row: Selma Kramer, pianist; Mischa Violin, violinist; Mrs. Pearl Kirschenbaum; Mme. Esperanza Garrigue, vocal teacher; Dr. Ludwig Lewisohn, poet and author of a new book just published by Dial Press, Forever Wilt Thou Love. Rear row, left to right: Milton Bendiner, concert manager of Mrs. Lewisohn; Joseph Wood Krutch, critic; Edvard Moritz, her accompanist; Mrs. Lewisohn; Alfred Kreymborg, poet; and Isadore Freed, composer-pianist. (Ella Barnett Photo.)

Chicago Musical College Students Win in Major Contests

CHICAGO.—The Chicago Musical College is represented by winners in major musical contests this spring.

Thaddeus Kozuch, pianist, who has received his training under Rudolph Ganz, president of the school, recently won the Adult Education Council Piano Series contest, enabling him to appear in the series on February 6, next, in Orchestra Hall. Mr. Kozuch also won the Illinois State Contest of the National Federation of Music Clubs' annual competition for pianists. He will compete in the regional contest in Milwaukee shortly.

Elizabeth Brown, contralto and student of Nelli Gardini, was awarded first place in the same contest and will also compete in the regional contest. Miss Brown has been a member of the Chicago Opera Company for the past two years.

Louisa Hoe, from the same studio, competed with Miss Brown and was awarded second place. She, too, is a member of the Chicago Opera and sang Gretel to the Hänsel of Miss Brown during the past season.

Jacobeth Kerr, pianist, a disciple of Mollie Margolies and Rudolph Ganz, was winner in the annual young artists contest of the Society of Musicians, which will defray the expense of her debut recital in Kimball Hall next fall.

Olin Gaston, seventeen-year-old pianist, and a pupil of Merle West, was one of two winners in the senior division contest of the Society of American Musicians and will appear in Kimball Hall in May, with five other pianists and two violinists, winners in the other young people's divisions of the contests. R. D.

AGNES MACKAY LONG,

gives a children's program on May 4 at Elmont, L. I., as part of Music Week. On May 8 she will appear at Larchmont and at Scarsdale, N. Y. On May 15, New Rochelle, N. Y., is to hear her. She sang recently for the Carroll Club, New York and the Celtic Society of Columbia University.

Minneapolis First Desk Men Appear

Ruth Slenczynski Plays Piano Concerto—Cassado Is Feted

MINNEAPOLIS, MINN.—Agnes Rast Snyder, contralto, of the department of music of the University of Minnesota, gave a recital in Music Auditorium, recently. Hampered by a cold, nevertheless Mrs. Snyder ably interpreted an exacting program. Virginia Wetherbee Powell was the accompanist.

Annually the Minneapolis Symphony Orchestra presents a program featuring several of the principal players. Such a program was given recently. The result was an interesting and varied concert. William Santucci played the first movement of the Mozart bassoon concerto in B flat major, with amazing fluency and dexterity. Waldemar Linder revealed an artistic tone and style which fitted admirably into the Rhapsody for French Horn and Orchestra by Frederick Woltman. The Ravel Introduction and Allegro for harp accompanied by strings, flute and clarinet was a thing of brittle loveliness under the fingers of Abraham Rosen. Robert Dawson undertook and ably achieved the giant task of the evening in the Walton Concerto for viola and orchestra. Harold Ayres, concertmaster, gave a melodious reading of the Lalo Symphonie Espagnole, sympathetically brilliant with a fine rather than bold *bravura*. Dimitri Mitropoulos did his utmost to aid and inspire each of the assisting artists. Prodigal applause indicated unusual enjoyment by the audience.

The fifth downtown concert of the Minneapolis Symphony Orchestra was given in the Municipal Auditorium recently, with Ruth Slenczynski as soloist. Dimitri Mitropoulos conducted Weber's Oberon overture, Liszt's Les Preludes, Weinberger's Polka and Fugue from Schwanda, with his usual attention to detail.

Otto Frohn, violinist, and Clyde Stephens, pianist, gave the final concert of the four sonata recitals recently in Music Auditorium. Three sonatas were presented: the A minor of Veracini, F major of Beethoven and D major of Leo Weiner. The Beethoven work received the most sympathetic treatment from the two artists, who have made a valuable contribution with their recitals. The Weiner composition was intelligently interpreted but not so convincingly as the Beethoven.

The Minneapolis A Cappella Choir under the superior direction of George Hultgren gave its fourth annual concert again demonstrating all the attributes of a great choir in a program ranging from sacred severity to secular lightness.

E. G. K.

Verdi Club Morning Musicale

Grace Angelau, Mussette Trulock, and Enzo Pascarella and Mrs. Pascarella were among guests of honor presented by Florence Foster Jenkins, president of the Verdi Club, at the recent morning musicale, preceding which the president graciously presented flowers to Chairman Mrs. E. E. Patterson and others. Lillian Taiz, soprano, singing with ability German, English and French songs, was much liked by the listeners. Raoul Carriere, baritone, whose voice is pleasant and resonant, sang operatic and Italian items with pleasing effect. David Stimer, pianist, showed himself a technically expert soloist, with uncommon interpretative powers. Marion W. Augenti played accompaniments, and the St. Regis roof garden was filled. F. W. R.

Werrenrath and Courboin Join Peabody Summer Faculty

Reinald Werrenrath, baritone, and Charles Marie Courboin, organist, have been added to the faculty for the summer session at the Peabody Conservatory of Music, Baltimore, Md. In the six-week course, opening on June 26, Mr. Werrenrath will teach in the voice department and M. Courboin in his field. Members of the faculty are to be heard in Sunday evening recitals. Courses in French, German and Italian, taught by Mlle. Martha Roux, Charles H. Miegel and Francis Fiorentino, have been added to the curriculum.

Music Institute Alumni Hold Reunion

Kate S. Chittenden was as usual the recipient of tributes of affection at the annual reunion of the alumni of the Institute of Applied Music, at the Beethoven Association Clubrooms, New York, on April 14. Reminiscences covering her musical life were hugely enjoyed as related by her. Mme. Monteux, pianist, contributed pieces of the Handel-Bach-Scarlatti period, and ten-year-old Teresita Harris (granddaughter of Teresa Carreño), played violin solos with promising virtuosity and musical spirit. John Palmer, of Steinway & Sons, gave enjoyable musical reminiscences. Dr. J. Lawrence Erb was master of ceremonies, and Annabelle Wood, chairman. F. W. R.

Casadesus Sails

Robert Casadesus, French pianist, and his wife, Gaby, sailed on April 5 on the SS. Manhattan. Mr. Casadesus, after recitals in Naples, Milan and Turin, goes to The Hague and Amsterdam for concerts. He gives a solo recital in Paris in June and appears also with his wife with orchestra. They then go to the Fontainebleau Conservatory of Music where he is head of the piano department. Both return to the United States in January.

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"He again proved himself an artist of superior calibre in his sensitive and musicianly interpretation of the Liszt E flat concerto."—*St. Louis Times.*

"Gari Shelton's scholarly and intelligent interpretation of the Tschaikowsky Concerto impressed another enthusiastic audience." — *St. Louis Globe-Democrat.*

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"Gari Shelton has not only the necessary elegant virtuosity to a superabundant degree, but also brings out the deep-lying musical values." — *Berliner Morgenpost.*

"Musical to the tips of his fingers."—*London Star.*

"Compositions by Brahms, Debussy and Liszt were played by him with penetrating intelligence and first-class technique." —*Paris Herald.*

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Gieseking as Soloist Thrills in Cincinnati

Pianist Cheered in Rachmaninoff Concerto—Scores by Harris, Johnson and Cole Introduced

CINCINNATI, O.—Eugene Goossens selected two Russian compositions to frame the Rachmaninoff concerto (No. 3) in D minor, which was so superbly played by Gieseking that the audience jumped to its feet and shouted its acclaim. Tschaikowsky's tone poem, Francesca da Rimini, preceded this work, and, in honor of the hundredth anniversary of Moussorgsky's birth, Mr. Goossens programmed Pictures at an Exhibition, which the orchestra played brilliantly under his artistic guidance.

Three works by American composers; the American overture, When Johnny Comes Marching Home (Roy Harris), the suite Imagery (Horace Johnson), and a divertimento for strings and orchestra (Ulric Cole), with Miss Cole at the piano, were presented by Mr. Goossens on the first half of the eighteenth pair of concerts. Johnson's work, which Mr. Goossens gave a fresh and spirited reading, bringing out all its charm of atmosphere and intricate orchestration, won the acclaim of the delighted audience. Miss Cole pleased greatly with her artistry at the piano. The Cesar Franck Symphony brought the program to a triumphal close, winning a tremendous ovation for Mr. Goossens and the orchestra.

Ballet Russe

The Ballet Russe de Monte Carlo danced to the accompaniment of the Cincinnati Symphony Orchestra, conducted by Mr. Goossens and Efrem Kurtz, to sold out houses. Their programs are always attractive and new presentations this season were greeted eagerly.

The Madrigal Singers, sixteen young people in lovely period costumes, sang delightful Old English and other vocal numbers at the home of Ruth Harrison.

Franklin Bens, tenor, sang the lovely Gentle Lady, Do Not Sing Sad Songs by Eugene Goossens at a meeting of the Clifton Music Club, of which Etelka Evans is president.

Mr. Goossens before the Town Club gave an interesting review of his experiences in conducting ballets for Diaghileff in England, France and Spain.

The Matinee Musicale Club presented a program of original works by the following members: Margaret McClure Stitt, Ruth Stille Huntley, Dorothy Stolzenbach Payne, Lillian Tyler Plogstedt and Louise Snodgrass. M. D.

Josephine Vila Artists in Many Engagements

Jovita Fuentes, soprano, is to be soloist on May 5 in Carnegie Hall, New York, with the Fordham University Band (Capt. Ernest Hopf, conductor). On May 11 the Pro Arpa Quartet appears with the Reading (Pa.) Choral Society. Following his Town Hall, New York, debut recently, Ish-Ti-Opi, Indian baritone, appeared for the Chaminade Club at the Hotel Astor, New York, and later with the Elizabeth (N. J.) Woman's Club. He will sing for the Fortnightly Club, Rockville Centre, L. I., on May 9. Saida Knox sang the Five Mystical Songs of Vaughan Williams at St. Bartholomew's Church, New York.

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HARRIET GRICUS,
soprano, with her teacher, Mario Carboni.

Harriet Gricus, coloratura soprano of Chicago, who at the age of twenty-one left her switchboard to sing Gilda in Rigoletto with the Chicago International Opera Company at the Auditorium Theatre, is soon to appear in the same theatre as Violetta in Traviata, which she is preparing with her mentor and friend, Mario Carboni. The young Lithuanian soprano has been heard often since her debut in concert and on the air. She sings weekly on a sponsored program over station WCFL.

St. Louis Opera

(*Continued from page 3*)

a performance of Tristan and Isolde here, with Kirsten Flagstad, and he is scheduled to lead the American premiere of Kodaly's opera, Hary Janos, at the New York World's Fair this summer. The orchestra was composed of members from the St. Louis Symphony Orchestra. Mr. Halasz had rehearsed a new permanent chorus of seventy-eight singers since last February, when a call for choristers resulted in a choice from among the 400 who applied. The opera association has established its own scenery and costume shops, and a St. Louis Opera Guild, similar to that of the Metropolitan Opera, is planned.

Walter W. Head is president of the St. Louis Grand Opera Association. Mayor Bernard F. Dickmann is chairman of the board of governors. Other officers are Former Mayor Henry W. Kiel, Adolph H. Rosenberg, vice presidents; J. K. Vardaman, Jr., vice president and treasurer; John P. Meyer, assistant treasurer; James Darst, secretary-manager; and Roscoe Anderson, Clark M. Clifford, Edgar M. Jennings, Albert M. Keller, Frank M. Mayfield, Dr. Alphonse McMahon, Leo C. Miller, Samuel I. Sievers and Maurice Weil, board members.

Russ to Judge Colorado Song Contest

Elmo Russ has been reappointed sole judge in the song contest sponsored by the Colorado Poetry Society. Only poems by natives of that state and set by Colorado composers are eligible. Mr. Russ, who served in this capacity last year, will announce his decisions at the May meeting of the society in Denver.

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Bass Baritone — Metropolitan Opera

"Mr. Gurney sang discerningly and with considerable depth of sentiment King Marke's monologue. His understanding of these poignant pages was unusual." — New York Herald Tribune, April 8, 1939.

"That fine artist, John Gurney. He carried off vocal honors with his fine singing and enunciation. One of the most satisfactory artists with the company." — Cincinnati Enquirer, July 21, 1938.

"ONE REMEMBERED CHALIAPIN"
St. Louis Globe Democrat

"GURNEY'S RECITAL DELIGHTS. (Headline). An artist who has distinguished himself both in concert and opera. A bass-baritone voice, rich, resonant, beautiful in quality, and musical equipment of unusual compass. One of the finest song recitals the club has had the privilege of hearing —perhaps for years, perhaps ever."—Richmond News Leader, November 1, 1938.

"Mr. Gurney, young, tall and handsome, was highly popular with the audience, which filled the hall to capacity. A rich, impressive voice."—Springfield Daily News, October 19, 1938.

"Manly, resonant voice. Expressive force."—New York World Telegram, May 4, 1938.

"Fine basso."—Chicago Herald and Examiner, November 22, 1938.

"A beautiful basso voice that captured the audience from the first phrases."—Mexico City El Universal, August 30, 1938.

"The concluding passages (King Marke) were intelligently interpreted by Mr. Gurney." —Olin Downes, New York Times, April 8, 1939.

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Duluth Orchestra In Special Concerts

Serkin Soloist under Lemay's Baton—Recitals by Amparo Iturbi and Hayes Offered

DULUTH.—Rudolf Serkin was ovationed for his performance of Beethoven's "Emperor" Concerto with the Duluth Symphony Orchestra. The overture to Mozart's The Magic Flute, the Polovetzian Dances from Prince Igor by Borodin, and William Grant Still's Afro-American Symphony with Paul Lemay directing, proved a fine piece of work.

Amparo Iturbi, in her first concert in Duluth, won listeners by her playing of a substantial recital program including works by thirteen composers and a Granados encore.

Roland Hayes spent two days as guest of the State Teachers College. His recital brought him one of the greatest ovations given an artist here this season.

The second children's concert of the season drew more than 3,000 from the Duluth schools and from surrounding communities. Mr. Lemay demonstrated the choirs of the orchestra, with leaders of the sections playing the various solos.

More than 1,100 persons from Chemquagon Bay and the Upper Peninsula attended the Ashland concert. Only after five encores had been played did the audience leave. Sharing honors with the orchestra, Margaret Ristvedt, Ashland pianist and music instructor of Northland College, was soloist in Mendelssohn's Capriccio Brillante, done with admirable tone and musicianship. J. W.

Photo by Ed. Gaither.

STEPHAN HERO and LEO KUCINSKI, conductor of the Sioux City Symphony Orchestra, with which the violinist played as soloist. They are to appear together also in Bridgeport, Conn.

Music Teachers Hear Address by Elizabeth Gest

Elizabeth Gest, pianist, author and lecturer, discussed Music From the Child's Point of View at the meeting of the Associated Music Teachers League in Steinway Hall, New York. Mary Gale Hafford, violinist, and Ruth Bradley, pianist, played the Brahms sonata in A major. The annual dinner-concert was given April 22 at the Town Hall Club.

Providence Club Gala

University Events among Outstanding Contributions

PROVIDENCE, R. I.—The Chopin Club, for its sixtieth anniversary gave a duplicate of an old program. Charmingly costumed and carried out in the Victorian manner, it did reverence to its founder, Eben Kelly. Outstanding were piano solos by Mary Pratt Fox (wife of the well known pianist, Felix Fox) and daughter of one of the club's original members.

The Chaminade Club, at a Morning Musicale in Froebel Hall presented George Lapham, tenor, with Edward Hart as accompanist, in an unusually entertaining program of songs delightfully sung. Amy Ward Durfee, contralto, singing for the same organization at the Music Mansion, created a fine impression with Art Songs of a high order. Arthur Hitchcock accompanied.

Brown University Chapel Choir and Pembroke College Glee Club, Arthur Hitchcock, conducting and William Dineen, organist, performed the St. Cecilia Mass in Sayles Hall. Gladys Chernack, George Charon and Allen Williams were soloists. Sylvia Rose was at the piano.

The San Carlo Opera Company presented Carmen, Faust and Madam Butterfly in the Metropolitan Theatre with pleasing costumes, scenery and fine voices.

Mention should be made of the presenting of fine sacred music in the larger churches. At Central Congregational, St. Matthew's Passion (Bach). At St. Stephens, sacred motets of DesPres, Farrant, Byrd, Gibbons and Croce; at All Saints a Memorial Service for the late Albert Snow, organist of Boston; at Grace Church, the Seven Last Words (Dubois) and The Seven Last Words (Schutz). These were noble presentations, involving many fine singers and organists and directors.

Besides the concerts by singing societies The Einklang and Schubert Choruses, the Verdandi, the Oratorio Society each of whom have given spring concerts, were the recitals of such singers as Mildred Jenkins, soprano and Vivian Carlson Fanning, pianist, whose performances, far above the ordinary, brought pleasure to large audiences.

B. N. D.

Enya Gonzalez Back from Tour of Porto Rico and Santo Domingo

Enya Gonzalez, Eurasian soprano, has returned from a tour of Porto Rico and Santo Domingo. In San Juan, Mayaguez and at the University of Porto Rico at Piedras, Miss Gonzalez presented scenes from Madam Butterfly in costume. Accompanied by Carlo Edwards, her coach, she also appeared at the Phillips Memorial Gallery, Washington, D. C. Her first American tour next season will be under the direction of the Metropolitan Musical Bureau.

McClanahan to Judge Cleveland Contests

Richard McClanahan on May 11, 12 and 13, is a judge in the piano-playing contests at Cleveland, O., sponsored by the National Guild of Piano Teachers. On May 8 and 9, he and Mrs. McClanahan attend the meeting at Western Reserve Academy, Hudson, O., of the preparatory school members of the National Association of Music Schools. As directors of the Riverdale School of Music, Riverdale, N. Y., they are on a committee formulating standards of work in high school with particular emphasis on entrance credit in colleges and conservatories.

Headlines Again Tell the Story of the Success of

HANS KINDLER

and the

NATIONAL SYMPHONY ORCHESTRA

of Washington, D. C.

Ottawa, Canada: Audience Accords Ovation to National Symphony and Its Conductor, Hans Kindler (*Citizen*, Dec. 3, 1938)

Syracuse: National Symphony Presents Superb Performance under Kindler (*Herald, Nov.* 30, 1938)

Hartford: Big Applause for Concert by National (*Courant*, Dec. 9, 1938)

Hamilton (Ontario) Fine Orchestra Given Great Reception (*Spectator, Dec.* 2, 1938)

Dartmouth: Tumultuous Applause Greets Kindler Symphony (*The Dartmouth*, Dec. 6, 1938)

Richmond: National Symphony Achieves New Height in Superb Concert (*Times-Dispatch*, Feb. 14, 1939)

Address Inquiries Regarding Engagements for Next Season of the NATIONAL SYMPHONY ORCHESTRA, HANS KINDLER, CONDUCTOR
To C. C. Cappel, Manager, Woodward Building, Washington, D. C.

Toronto Season Ends With Rewarding Coda

Prominent Artists Heard in Recent Weeks Include Gieseking, Elman and Martini

TORONTO, CAN.—Nelson Eddy gave a successful recital at Massey Hall to an audience that packed auditorium and stage, Theodore Paxson being his fine pianist. B. Hayunga Carman presented his pupil, George Haddad, in a piano recital at Conservatory Hall. The Eaton Operatic Society, Thomas J. Crawford directing, produced The Gondoliers, Geoffrey Hatton, Norman Cherrie, George Aldcroft being some of the participants. The Conservatory String Quartet (Elie Spivak, Harold Sumberg, Cecil Figelski, Leo Smith) gave their last concert this season.

Mischa Elman appeared at Massey Hall, Vladimir Padwa accompanying, in a rich program done with suavity of reading. D'Alton McLaughlin, under the auspices of the Casavant Society, gave a striking organ recital. Winifred Noy, pupil of George Boyce, appeared in piano recital at Eaton Auditorium. The inimitable Trudi Schoop returned to Toronto, offering The Blonde Marie with her large company at Eaton Auditorium.

Walter Gieseking, in recital at the same hall, played an elaborate program including some unforgettable Beethoven. Seven pupils of Boris Berlin gave a successful piano recital at the Conservatory Hall.

The Toronto Symphony Orchestra which was conducted by Sir Ernest MacMillan at Massey Hall featured Chausson's Poème, played by Elie Spivak, concertmaster. The next night in the same hall, a Revue was given for the Symphony's benefit, in which appeared this organization, as well as Alexander Chuhaldin's Melodic Strings, Percy Faith's Band and many other artists. The Symphony Orchestra's last concert, again with Sir Ernest conducting, was a farewell which made one regret deeply that the season is over.

The Alliance Française presented a concert of French music, in which the participants were Florence Glenn, Grace Smith-Harris, Hugo Burghauser, Harold Gomberg, Alberto Guerrero and Robert Finch. Cesar Borré presented Chimes of Normandy at Victoria Theatre with the Toronto Opera Company, the performers including Poul Bai and Freda Fusco. Margaret Miller Brown at Eaton Auditorium gave a much applauded piano recital. D'Alton McLaughlin's pupils sang solo numbers and Lehmann's In a Persian Garden artistically.

Nino Martini packed Eaton Auditorium recently, singing a varied and effective program with his own special charm of voice and manner, Miguel Sandoval being a capable accompanist. Eleven-year-old Marion Grudeff, on April 1, thrilled Eaton Auditorium with her precocious abilities in the fields of tone, execution, memory and finish of phrasing in an elaborate piano recital.

B. P.

RICCARDO DELLERA,
assistant conductor of the Metropolitan Opera Association, on his return with that ensemble from its recent tour, celebrated twenty years of association with the organization. He has reopened his New York studio for coaching singers.

MacDonald on Tour

Soprano Resumes Trip Through West—Declines Opera Bid

Jeanette MacDonald resumed her first American concert tour on April 10 at Evansville, Ind. Other appearances of the motion picture and operetta soprano last month were in Bloomington and Fort Wayne, Ind., Peoria, Ill. in two concerts for the Kiwanis Underprivileged Children's Fund, at Rochester, Minn., Sioux Falls, S. D., Salina, Kans., and Salt Lake City, Utah.

This month, Miss MacDonald appears in Spokane and Seattle, Wash., Portland, Ore., Vancouver, B. C., and Tacoma, Wash.

Accompanied by Giuseppe Bamboschek, her accompanist, Charles L. Wagner, her manager, and his associate, Edward W. Snowdon; Sylvia Grogg, secretary, and Rose Cohn, personal attendant, Miss MacDonald has been heard in Lieder, folksongs in several languages, operatic arias and French, English and American songs. Encores, especially from the Victor Herbert operas in which she has appeared, have increased her programs.

Although offered a Metropolitan Opera contract, she declined and expects to make a longer tour next season. She has made two European tours. Her present tour was inaugurated in Pittsburgh, Kans., and was followed by appearances in Oklahoma, Georgia, Alabama, Mississippi and Kentucky.

Born in Philadelphia, Miss MacDonald sang at the Academy of Music there at the age of three. Her first professional engagement was at the Capitol Theatre, New York and was followed by many Broadway productions. She has appeared on many radio programs.

Grace Hofheimer Lectures

Grace Hofheimer, lecturer - recitalist, discussed two hundred years of music in America, with piano illustrations, on April 24 at the New York Wanamaker Auditorium, for the Ellen Hardin Walworth Chapter, D.A.R. For three successive years Miss Hofheimer has appeared before the Columbia University Institute of Arts and Sciences. She also has appeared at many schools and colleges throughout the country.

Emile Baume Sails

Spring engagements in Paris, Lyons, Dijon, Bordeaux and Marseilles are scheduled for Emile Baume, French pianist, who sailed recently after completing a tour of forty-five cities in twenty-one states, at Charleston, S. C. He will return next season for his third American tour.

NEW TRIUMPHS FOR NORENA

Stockholm Royal Opera:
Traviata title role, March 7, 1939

Horten, Norway,
Norena's native town, concert, February 26, 1939

Oslo,
Benefit Concert for Queen Maud's Benevolent Fund, February 21, 1939

Oslo,
Philharmonic Orchestra, March 1, 1939

G. Marant photo, Paris

Some Press Appreciations:

STOCKHOLM ROYAL OPERA (Traviata):

What a **wonderful performance** it was! It entitles the singer to a special memory page in the annals of the Opera. Norena's interpretation is **more than brilliant—it is a rare, wonderful, impressive experience.**
K. R-n in Svenska Dagbladet, March 8, 1939

Once more we admired her splendid, **warmly vibrating** and **beautiful voice,** and **perfect coloratura technique.** Honored at every possible and impossible opportunity with **lengthy applause.**
Patrik V. in Social-Demokraten, March 8, 1939

HORTEN:

Norena's concert must be regarded as the **greatest musical event** in the history of the town. Our songbird has developed into a wonderfully beautiful nightingale who is **delighting** the **whole world** with her song.
Aftenposten, February 27, 1939

Never before has Horten experienced such **enthusiasm.** The Countess' aria (Marriage of Figaro) sounded throughout the hall, **silvery** and **clear** like a bell, with **dramatic** intensity. What makes Norena's art such a romantic experience is her ability to give such **profound** and **universally human interpretations.** Outside, a tremendous crowd waited to applaud Norena once more as she drove away.
Gjengangeren, February 27, 1939

OSLO:

Norena is the **great artist** and the simple, **charming human being.** Enchanted with her ability to penetrate and animate emotion, and above all, her **infinitely expressive** voice. In Desdemona's great scene (last act of Othello) she **incarnated** the **whole drama** for us. **Applause** was so **great** that she had to sing Liszt's O quand je dors.
Stener Kolstad in Morganbladet, February 22, 1939

How beautifully Norena sings! A singer so perfect in her art that she **leaves nothing to be desired. Wonderful voice,** clear as crystal.
R. M. in Aftenposten, February 22, 1939

More beautiful, more **marvelous** than ever. **Wonderful voice** which beggars description. Norena's artistry of song leaves nothing to be desired.
Arne von Erpekum Sem in Tidens Tegn, Feb. 22, 1939

Norena's concert was a **festive event.** Her perfect vocal technique manifest in all her songs and arias. Everything is as it should be. One has the feeling that **this is the way. Lengthy ovations, cheers, recalls, flowers.**
Per Reidarson in Arbeiderbladet, February 22, 1939

Norena **more wonderful than ever.** Countess' aria from Marriage of Figaro, Ophelia's aria from Hamlet, and Desdemona's aria from Othello were **exalted, scenic vocal art. Wonderful** and **unexcelled.**
Ulrik Mörk in Nationen, February 22, 1939

What a **divine singer** Norena is! Enthusiasm of the audience increased steadily and ended in the most **turbulent applause.**
Thorleif Eken in Morgenposten, February 22, 1939

Audience **enraptured** by her beautiful, clear, and natural voice, by her **exquisite** and **delicate** vocal **art.** Honored with speeches of thanks and loads of flowers.
N. in Aftenposten, March 2, 1939

Norena again triumphed with her voice and vocal artistry.
Arne von Erpekum Sem in Tidens Tegn, March 2, 1939

Perfect "bel canto" and **masterful technique** absolutely beyond criticism. Ophelia's aria (Hamlet) was magnificently given and won **storm of applause.**
Ingebörg Gresvik in Norwegian Journal of Commerce and Shipping. March 2, 1939

A songbird came from the south and sang spring into our hearts. Norena is the **only one,** and the **greatest,** who can interpret these strangely atmospheric songs, **for she alone has the voice, perfect technique,** and **soul** which make her the **ambassadress** of these pure gems of song.
Marius Moaritz Ulfrstad in Morgenposten, March 2, 1939

Norena was received and honored as the **heavenly singer** she is. **Endless ovations.**
Ulrik Mörk in Nationen, March 2, 1939

MUSICAL COURIER

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NEW YORK — MAY 1, 1939 — No. 2986

Some American composers whose music is not to be heard at the New York World's Fair are roaring their discontent. In the spirit of the times, why not picket the grounds with signs, "The World's Fair Is Unfair to American Composers"?

—o—

As the New York World's Fair gates swing open for the awaited fifteen million visitors, a major question arises.

Will these spectacle-seekers lend an ear to the musical schedules diligently prepared for them?

Or will the riotous rhythms, dissonances and overtones of this kaleidoscopic pageantry of science, invention, art and commerce provide overwhelming competition for the masters?

—o—

A unique distinction which may be remembered by posterity has been conferred on one commanding personality who epitomizes all of the great musical art of today, yesterday and tomorrow.

Citizen of the world, adopted by this country, Josef Hofmann was the musician chosen as soloist of the dedicatory program of the World's Fair Music Hall.

And six months later in the same Hall, Hofmann's playing will be the signal for the closing of the gates of the Fair.

—o—

The campaign in Cleveland, where a fund drive is going on to guarantee the maintenance of the symphony orchestra for next season, has the earnest good wishes of every sincere music lover in this country. Cleveland is not unmindful of the value of its splendid orchestra founded and developed by Adella Prentiss Hughes, but local financial conditions are not any better there than elsewhere at present. Nevertheless, one may be sure that the city and the citizens will find a way to continue the existence of the orchestra, by raising the $110,000 required for that purpose.

—o—

Youth to the Fore

Despairing souls who utter plaints that Western music is a dying art ought to take courage when they behold the delight with which the younger generation is rallying to the enjoyment and creation of melody.

In a dozen news reports from every part of the country received by the Musical Courier, there is testimony to the fact that a new spirit is astir among the teen-age and the twenty-year-old musical enthusiasts.

Not long ago, the first festival of the Intercollegiate Musical Guild assembled young composers from eight schools in the Eastern United States. At these sessions, there was a variety of compositions introduced that would have been creditable to musical oldsters, and these had a definitely modern outlook.

The National Federation of Music Clubs, in its biennial convention year, is again doing much to aid young talent. Not only will the nation-wide contests search out the worthiest gifted artists, but a day is being devoted to junior music and another to the interests of students at the Baltimore gathering beginning May 16.

From a dozen states, groups of boys and girls will journey to Baltimore to sing in the large massed chorus and to play in the orchestra of 150.

The success of the National High School Band and Orchestra and the camp at Interlochen, Mich., have introduced new incentives into school music study, which in the United States has had a phenomenal effect upon the standards of appreciation.

Youth concerts by many of our leading orchestras, at which young artists play (sometimes works by composers of their own age groups), are another evidence of the fact that America is wisely and effectively preparing for the morrow.

—o—

Radio Donors

When radio listeners will voluntarily donate their dimes and dollars to the cause of substantial music, that is a cheering and significant trend.

The Philarmonic-Symphony board's president, Marshall Field disclosed this impressive information only a few days ago. The free-will offerings of the broadcasting audiences this season aggregate $26,000, Mr. Field reports.

In itself, this sum is only a fractional part of the $598,000 necessary to support a great civic institution.

Like the widow's mite, however, the spirit of the gift is what counts, reflecting alike the strong influence of the Philharmonic's broadcast programs and the intensity of countless listeners' hunger for worthy radio music.

—o—

Music and the Gold Rush

A deal of vigorous and effective research has gone into a book called Music of the Gold Rush Era, issued in mimeographed form, with interesting photostat illustrations, by the WPA writers of Northern California, under the editorship of Cornel Lengyel. A new reservoir of facts, solemn, fearsome and funny, has been tapped, of which previously there was no common compendium.

A strange medley must have assailed the ears of the early Californians. First came the Gregorian chant of the missions, and the folk songs of the Indians—in which "drums, rattles, bone whistles, sufficed to produce the haunting music accompanying the ritual of the tribes"—then the strains of primitive instrumental ensembles formed by settlers from Europe. Santa Clara Mission had an organ imported from France. The colorful fiestas of the early days brought also dances and music of Spanish influence, via Mexico, to make gay the estates with their hospitable social life. Stevenson has described the serenades sung by "troubadours" on the streets of Monterey in his Across the Plains.

With the beginning of the gold rush in 'forty-eight, the more spectacular urban civilization began to form. The gambling houses, the bar-rooms, with their blatant melodeons, attracted the adventurers who swarmed from every corner of the globe. The bar-room ballad, the early minstrel show flourished here.

The future volumes of the series promise much interest, and each has a list of persons prominent in the musical annals of the period under consideration. When completed, these Federal historical records might well be incorporated into one large reference work in permanent form.

Native art was forged here. In time, perhaps more American creators may find inspiration in this Golden West period.

—o—

Edgar Stillman Kelley's Career

When a gathering of several hundred musicians and other prominent folk paid tribute to Dr. Edgar Stillman Kelley on his eighty-second birthday last month, the honors were richly deserved. This American composer, who may be termed the dean of his profession in this country, has maintained a high degree and standard of creative work.

More, his productivity has shown astonishing freshness, when one considers the changes that these years have wrought in the art of music generally. The younger men whose works share the same programs with his had not begun to study harmony when he won his first successes. And many of those who, with him, upheld the standard of American music in those earlier days are, alas, no longer with us.

The versatility of Edgar Stillman Kelley, the humor and many-sidedness of his work, have aided in keeping its substance unstaled with a new and perhaps less serious generation. To one who surveys the large range of his inspirations, from the piquancy of the Aladdin Suite, the heroic faith expressed in the New England Symphony, the bustling humor of the Gulliver Symphony, and the large-scale proclamations of the choral drama, The Pilgrim's Progress, it is evident that his music is rooted in and as many-sided as life. Nor can one pass over his many fine songs, such as the perennially sung Israfel.

His many disciples will wish for Edgar Stillman Kelley a continuation of his rich productivity in the years to come.

..... OTHER VIEWPOINTS .....

HARDSHIPS OF A CRITIC

Mr. Downes pointed out that the artist has weeks, and sometimes months in which to prepare for a specific program. The critic attends the performance without knowing what to expect.

He must grasp during the program every phase of the program, including technique and interpretation. He has little time to think things over, because there are editions to make. Once his story is in type, it must stand up under severe criticism by readers, many of whom know more about the music and instruments than the writer.

An artist makes a mistake, misses a chord, and the fact is noted by his hearers and soon forgotten. A printed criticism, whether good or bad, can always be thrown at the critic.—*Report of Address, "The Critic's Point of View," by Olin Downes, at Bowdoin College, in New York Times.*

NEW MUSIC FOR NEW MEN

Who can tell whether from the chaos of the present there will not be born a new piety, a new desire for religion—which while it may not require sacred music, may still need a new ritual for new men?

Whether the period of negation, of tangential music will not be followed by a period in which the demand for a "direct" music will once again come to life?

If such a new music appears will it be without predetermined concepts, divorced from contact with the past? That is the new question, and it is not easily answered—Alfred Einstein in *Modern Music.*

EUROPEAN INFLUENCE

In connection with the deference of American musical scholarship to European models, account must also be taken of the recent influx of European musicologists to this country. It signifies the actual conveyance of European viewpoints, research, and teaching to the United States. This situation has both advantageous and disadvantageous aspects.

Some time ago, it would have been wholly unfortunate; but considering a certain momentum which the native movement has acquired in recent years, this foreign factor should prove to be capable of assimilation and should act as a beneficial stimulus.—George Sherman Dickinson in *Musical Quarterly.*

VARIATIONS

By Leonard Liebling

Another lecture sortie gave me opportunity to reach New Orleans in time to hear two performances of the four by the visiting Metropolitan Opera, and to enjoy a pleasant reunion with the Broadway songsters and their managers, Messrs. Johnson, Ziegler and Lewis. In fact, the entire travelling company was on hand, except Martinelli and Tibbett, who had airplaned to New York after the Aida premiere on April 13, which also employed Rethberg, Castagna, Pinza and Cordon. The other productions were Bohême (Grace Moore, Martini, Bodanya, Brownlee, Pinza) Carmen (Castagna, Kullmann, Hilda Burke, Brownlee) and Lohengrin (Melchior, Rethberg, Thorborg, Janssen, Cordon, Gabor). Papi conducted the Italian and French works, Leinsdorf the German one.

Sell-outs featured the series with top price of $7.35, and 7,500 persons crowded the Auditorium for each occasion. The public responded with constant enthusiasm, and the newspaper critics were unanimous in entire praise of the performances.

I had been told that the vast Auditorium has poor acoustics, but I cannot agree, for I heard well, without echo or disturbed vibration, from both forward and rear seats. The booming voices boomed effectively, and lesser-toned came over clearly.

I have never experienced a more lively or authentic Bohême than on the second night of the *stagione*. Verity and high spirits reigned throughout. I mentioned it to Papi, and he explained: "It has been like that during our entire tour. The singers, away from the restrictions and formalities of the home base, are in full holiday mood, anxious to win their new audiences, and giving all their best in thanks for the eager response and truly meant ovations, with no artificial stimulation from any paid applauders."

Three things I did not care for at the Bohême hearing. One was the dapper and tailor-fitted garb of Martini (the impecunious Rodolfo), the gesture of smoothing his immaculate hair when he discussed Mimi's fatal illness with Marcello, and Grace Moore's sudden loss of shyness when she appears at the Café Momus.

There was an amusing mishap at the end of that act, when the curtain stuck and refused to close. The well-trained principals went on acting as though nothing untoward had occurred, but finally were forced to take their bows on the open stage.

The Musetta-Marcello episodes could not have been done better than by Bodanya and Brownlee. Pinza scored strikingly with Colline's Farewell to the Coat.

In Lohengrin, last act, that hero merely pointed his sword at Telramund, standing ten feet off, in order to have him expire. Thorborg looked queenly as Ortrud, and sang regally as well.

Following the final performance the New Orleans Grand Opera Association gave a supper at Antoine's for the Metropolitan troupe and its managers, some of them making their first acquaintance with the famed hostelry and its inimitable pompano cooked in paper bags. Addresses were made by B. M. Grunewald and R. S. Hecht (pres. and vice pres. of the N. O. G. O. A) and the gladsome tidings came from them that the box-office had done noble duty by relieving the guarantors of any obligation, and enriching the reserve fund with an appreciable profit. Mr. Grunewald's work and enthusiasm contributed heavily toward that success and won presentation of the loving cup pictured on this page.

Edward Johnson's graceful speech of thanks promised the Met.'s return visit next season, and expressed the hope that the city might soon rebuild its once celebrated opera-house and resume with a lyrical company of its own.

He also told the delightful story about the young boy whom he met at a New York performance of Lohengrin. "What would happen," asked the lad, "if Elsa did not ask Lohengrin's name?" "Why, the opera would end," explained E. J. "Well, don't you think that would be a good thing?" said the small one.

Governor Leche of Louisiana, whom Mr. Hecht publicly asked to induce the State to finance the resurrection of the local opera-house, replied that he was even then endeavoring to complete the raising of funds for the enlargement of the Sugar Bowl Stadium for football purposes. "We are football-minded in Louisiana," he continued, "and want a Bowl as large as any in America. We need another $25,000 to complete the work. As soon as we get it, I pledge myself to start a movement for appropriations and subscriptions sufficient to build a new operatic temple." (I may add that two days later the newspaper announced the acquisition of the $25,000. That puts the Governor in what is colloquially known as a spot.)

Photo by F. A. McDaniels.

LOVING CUP PRESENTED TO B. M. GRUNEWALD at the April 13 opening in New Orleans of the Metropolitan Opera. Mr. Grunewald is president of the New Orleans Grand Opera Association, which sponsored the series of four performances.

New Orleans is baseball-minded too, I should say, for The States, evening newspaper, did not front-page the Metropolitan premiere, but gave that honor to the opening baseball game of the local season.

Armand Tokatyan and Nino Martini sang some solos after the supper, and, *mirabile dictu*, each tenor applauded the other frantically.

The Times Picayune, on Sunday, ran nearly ten pages of society matter, fashions, and beauty secrets, and not one whole page devoted to music. The Item-Tribune's Sunday edition did better, with six pages of society, etc., and not one whole page for music.

Fred Huber, genial Baltimore impresario, was a visitor for all the Met. seances.

◆ ◆ ◆

Let me not forget that the name of a St. Charles Avenue florist in New Orleans is Chopin.

◆ ◆ ◆

Stop-press news: A symphony orchestra showed a financial profit this season! In New Orleans! The auditor's report sets forth a net gain of $745.40 for 1938-39. Naturally at the latest meeting of the officers and directors of the organization, it was decided to continue with the concerts during 1939-40. Arthur Zack is re-engaged as conductor.

◆ ◆ ◆

Hereafter, why not publicize it as the New Orlean$ $ymphony Orche$tra?

◆ ◆ ◆

Lafcadio Hearn, famous author and stylist, was employed on the New Orleans Item fifty-eight years ago, and wrote the story of Aida for that paper when the work was produced in N. O. on January 17, 1881, at the old French Opera House. Last April 13, The Item used the occasion to reprint the Hearn piece, remarkable for rich imagery and gorgeous prose. Unfortunately it is too long to quote here, but you can find it in Hearn's volume of collected essays called Fantastics.

◆ ◆ ◆

Incidentally, The Item says that New Orleans first heard Aida in 1878, "twenty-six years before it was sung at the Metropolitan." Not true. The New York house did that opera in 1886, and on November 26, 1873, it was sung at the Academy of Music.

◆ ◆ ◆

While on the novelty subject, let the world know that J. Fischer & Bro. have just issued Uncle George Liebling's new piano solo, Waltz on White Keys, op. 159. Several years ago he published Waltz on Black Keys, and it appears that someone dared him to do the present antonymic composition. It is a lilting salon number of three pages, technically simple but with surprising harmonic variety in view of the absence of accidentals. "If you think it is easy to write for white keys only," communicates Uncle, "try it for yourself."

◆ ◆ ◆

Another current arrival is the latest edition of The Victor Book of the Opera, published by the RCA Manufacturing Co., and marketed by Simon & Schuster, Inc. The useful volume first came from the press in 1913, went through ten revisions and additions since then, and has sold about 500,000 copies.

The present example is another revision and amplification, again under the editorship of Charles O'Connell, the musical authority and highly able artistic director of Victor. The book tells the stories of the best known operas,, and is illustrated generously with pictures of the chief lyric theaters, scenes, and singers in costume, and has the names and catalogue numbers of the Victor records relating to the works described. Also, there is a terse O'Connell preface, supplemented by two informative articles, What is an Opera? and The Outline History of Opera. Heavy glossed paper and large type make the reading the more pleasant.

◆ ◆ ◆

"You may not think that golf and music have anything in common," comes from B. T. W., "but nevertheless, Ernest Jones, the Pro, at the Women's National Golf Club over in Long Island, uses a metronome in order to teach proper timing for strokes."

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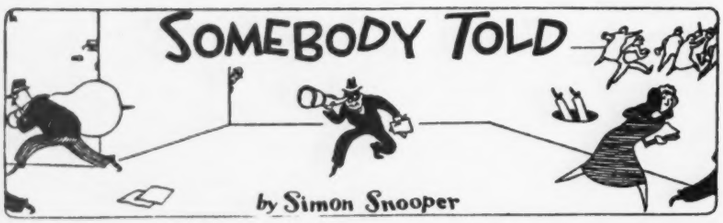
According to the pleasant quip going the rounds just now, there won't be peace in Europe until Franco's widow tells Stalin on his deathbed about the assassination of Mussolini at the funeral of Hitler.



The Musicians' Club annual meeting and banquet on April 24 most appropriately found the gathering at the Beethoven Association rooms. Prexy Frank La Forge presided, aided by his energetic Frau and other ardent M. C. workers. Harvey Hindemeyer's treasurer's report showed about $700 in bank (loud applause from the members) and that made everybody's food taste better. Frank called upon Leonard Liebling for some remarks (laughter) and he in turn introduced Maurice the Great, the magician, who did sheer incredible tricks (mystification and wonder). Then games were played and at the traditional late hour the delightful party ended. (Goodbyes and taxis.) Some of the revellers were Mrs. Ethelbert Nevin, Mrs. H. St. John Ervine, Oley Speaks, Uncle Joe Priaulx, Alfred E. Drake, Mr. and Mrs. Ernest Carter, and Buddy Bell, Frank's man Friday and general manager of the party.

* * *

Heifetz has gone to Hollywood to make his first picture. I am in a position ot shout the news that the locale is a conserv. of mus., and Jascha will do fiddling, but very little acting. No love scenes under any circumstances, was one of his stipulations to his movie employers.

* * *

Mana-Zucca will be in town soon. Why doesn't the Met. do her charming little one-act Chinese opera next season?

* * *

The new American Lyric Theatre is off to a good start, judging by the composers, conductors and just plain interested folk who crowded the Renaissance home of Mrs. Edgar Rossin on April 11.

Robert Edmond Jones, new managing director, was due to be lionized according to the preliminary announcement but Bob, in a brief but pointed talk, soon revealed this is to be a case of all work together and the American musical idiom be flaunted to the world. Lansing Hatfield, young Columbia Concerts baritone, who sings Daniel Webster in Daniel Webster and the Devil, the opening show, doesn't like wigs and is permitting nature to take its course but this did not interfere with his singing one of his arias.

Your scout noted among those enjoying Mrs. Rossin's hospitality and Bob's talk as well as Lansing's vocalizations, Prof. Douglas Moore and Clarence Loomis, two of the composers to be presented by the A. L. T.; Sarah Newmeyer, librettist of Susanna Don't You Cry, also to be offered; Dick Aldrich, who is working with Bob; the omnipresent Bauer Sisters; Fritz Kitzinger and André Polah, who are to conduct; Edith Behrens, who informs all who will listen about the A. L. T.; Grena Bennett, sitting in a corner; Julian Seaman giving Bob and Dick the benefit of his advice; John Majeski, Frances Eaton and Katherine Kramer making sure no items would be missed; Margaret Cuthbert and June Hynds, on behalf of NBC; Harold Strickland and frau apprising all to watch for the "new" Musical Courier; Carlton Sprague Smith, Claire Reis and the ubiquitous Francis Daniel Webster Perkins, discussing the American musical idiom; Winthrop Parkhurst and Louis Kronenberger of News-Week and Time. It was a gala party that broke up just in time for all present to drop in on the Philadelphians and Ormandy in Carnegie Hall.

* * *

I often wonder why the various orchestras continue to let Jacques Gordon gad about the land quartet-touring when he has repeatedly shown his outstanding abilities as a conductor. What's the matter with those orchestral sponsors? (Maybe they've found out that Jacques is an American!)

* * *

Conversely, Lillian Hunsicker was in New York recently, looking for a composer to give a program and lecture for her music club in Allentown, Pa. She asked me to recommend possibilities, and added, "We prefer an American."

* * *

That was the energetic C. M. Tremaine you heard discussing Music Week, the revival of the piano, and the like, in that impromptu levee on Fifty-Seventh Street the other day. You can assign most of the blame to C. M. for the annual musical high jinks throughout the land. Music Week may not make a dent in New York, but it is a solemn observance in, well, a great many towns and cities, as C. M. well knows.

The Virtuoso of the Grand Manner Types a Letter.

CALENDAR OF APPROACHING EVENTS

April 30: October 31—New York World's Fair, New York.
May: Oskaloosa May Festival, Oskaloosa, Iowa
May 2-6: Cincinnati May Festival, Cincinnati, Ohio.
May 10-13: Ann Arbor May Festival, University of Michigan, Ann Arbor, Mich.
May 16-20: North Shore Music Festival, Northwestern University, Evanston, Ill.
May 16-22: National Federation of Music Clubs' Biennial Convention, Baltimore, Md.
May 19-20: Bethlehem Bach Festival, Bethlehem, Pa.
June 6-20: Essex County Symphony Orchestra, Stadium Series, Newark, N. J.
June 9-10: Bach Festival, Baldwin-Wallace College, Berea, O.
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
July 4-7: Canadian Federation of Music Teachers Associations' Convention, Saskatoon, Sask.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

London: London Music Festival, April 23 to May 28
Berlin: Berlin Music Festival, April 27 to May 12
Brussels: International Dance Festival, April 30 to May 14
Florence: Florentine May, end of April to early June
Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: July 29 to September 10
Glyndebourne: Opera Festival, May to July
Bremen: Bach Festival, June 10 to 12
Dresden: Opera, Symphony Festival, May 27-September 2
Zurich: Municipal Theatre, June gala performances, June 3-25
Frankfurt a.M.: Festival of Permanent Council for Co-operation between Composers, June 15-25
Geneva: First International Music Competition Festival, July 3-8
Bad Ems: German Haydn Festival, July 6-9
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Baden bei Vienna: Beethoven Festival, July 16-23
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Champéry: Grand Historic Festival, July 26
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

Roland Gundry Substitutes for Flagstad in Schenectady

SCHENECTADY, N. Y.—Summoned at the last moment and without having an opportunity to change into formal concert attire, Roland Gundry, young violinist, won a real ovation when he appeared as substitute for Kirsten Flagstad, Metropolitan Opera soprano. Paul Miller, president of the Civic Music Association, apprised of Mme. Flagstad's indisposition, asked the young musician to appear. He announced that the soprano would come on May 16 in the series sponsored by the association.

No programs were available and the numbers had to be announced by Eugene Helmer, Mr. Gundry's accompanist. Vitali's chaconne, his initial number, was played with notable technic and fluency. A Mozart-Kreisler rondo was set forth in scintillant style and was followed by the Conus concerto where the virtuoso violinist and his competent pianistic associate gave a brilliant reading. N. L.

Virgil Fox Returns From Tour

Virgil Fox, concert organist, is expected to be among the artists heard at the New York World's Fair. Mr. Fox recently returned from an extensive American tour. In twenty-eight days on the Pacific Coast he gave eleven concerts and then made eight appearances in nine days in Florida, Georgia and Mississippi. During his tour he was heard in Waynesboro, Pa.; Atlanta, Ga.; Jacksonville, Fla.; Gainesville, Fla.; West Palm Beach, Fla.; Palm Beach, Fla.; Chicago, Ill.; Portland, Ore.; Stockton, Calif.; Cincinnati, O.; Twin Falls, Ida.; and Toronto, Can.

Emma Beldan Sings Tosca with New England Forces

PROVIDENCE, R. I.—Emma Beldan, New York soprano, displayed not only histrionic command but vocal purity and power in the title role of Puccini's Tosca as presented for a large audience in the Metropolitan Theatre here by the New England Opera Company. Miss Beldan scored with her Vissi d'arte, the audience giving her an ovation. Sydney Rayner, former Metropolitan Opera tenor, was the Mario and Claudio Frigerio, also an erstwhile member of that company, the Scarpia, both giving authoritative delineations. Others in the cast were Pompilio Malatesta, Nicholas Lanni, Nino Carboni and Harriet Eden. Danilo Sciotti conducted, and Anthony Stivanello was stage director. Members of the New England Choral Society assisted. E. G.

Jean Buchta Lectures and Plays

Emily Nichols Hatch, American painter, was guest speaker at the seventh annual spring musicale of the Harmony Guild of New York in a Carnegie Hall studio on April 12. She collaborated with Jean Buchta, founder and president of the guild, on Impressionism and its effect on music and painting of today. Miss Buchta, in addition to lecturing, played Scene at a Waterfall by Philip Heffner, pianist and Ruth Kemper, violinist offered At Dawn by Lily Nyeboe, also a violinist. Both composers are members of the guild.

Miss Buchta also played the minuet from Ravel's Sonatine, Aubert's Lutins and three Debussy numbers with sensitive appreciation and technical assurance. Miss Kemper was applauded for her skillfull offering of Lili Boulanger's Nocturne and Marion Bauer's Up the Oklawaha. Debussy's sonata was the final offering, Miss Buchta being at the piano for Miss Kemper. G. H.

Pietro Yon and Nora Hellen in New York Recital

The American Woman's Association presented Piero Yon, organist of St. Patrick's Cathedral, in a recital in their concert-room, New York, recently with Nora Hellen, soprano, assisting. The hall was crowded, and the program gave much pleasure. The solid, imposing building of climaxes and dramatic periods in Bach's toccata and fugue in D minor was outstanding in a flexible, expressive performance. Guilmant's Cantilene Pastorale was played with charm, and the bell effects of Eklog (A. Walter Kramer), as well as the humor of Powell Weaver's The Squirrel (repeated), were much liked.

Mrs. Hellen, a soprano with distinct personal and vocal appeal, sang an aria from Il Trovatore with pure tones and artistic finish, followed by Mrs. Beach's The Year's at the Spring, accompanied by the composer, the last number repeated.

F. W. R.

Federation Biennial Program

(Continued from page 3)

Friday, May 19

8:45 a.m.—3:00 p.m. Elections. Reports (Committee on Revisions, Music in Religious Education Department, Publicity Department, Finance Department).
8:45 a.m.—Business Session—Ballroom.
11:30 a.m.—Conference Period and Visit to Exhibits. Conference by chairmen who have reported during morning session.
12:30 p.m.—Luncheons for members of Musical Sororities, Mu Phi Epsilon, Sigma Alpha Iota, Delta Omicron, Phi Beta.
2:30 p.m.—American Composers' Program—Ballroom. Dr. Howard Hanson, Leader. Gordon String Quartet. Speakers.
6:30 p.m.—Supper for Young Artists Contestants—Woman's City Club, as guests of local Contest Committee.
8:30 p.m.—Concert by Marjorie Lawrence, soprano, Metropolitan Opera—Lyric Theatre.
10:30 p.m.—Past Presidents' Assembly Frolic—Ballroom.

Saturday, May 20

8:45 a.m.—Business Session—Ballroom. Invitations for 1941 convention; Report of Election Board.
8:00 a.m.—4:45 p.m.—Junior Day Program, Polytechnic High School, Etelka Evans, National Junior Counselor.
8:00-9:00 a.m.—Rehearsal for Massed Orchestra.
9:00-9:30 a.m.—Formal Opening, with Introductions, etc.
9:30-11:45 a.m.—Program by Junior Federated Groups.
11:45 a.m.-12:15 p.m.—Massed Junior Orchestra; Lena Milam, conductor; Otto Miessner, John Denues, guest conductors.
1:00-2:25 p.m. — Rehearsal for Junior Massed Chorus, Helen McBride, director; Otto Miessner, John Denues, guest conductors.
1:30 p.m.—Young Artists Preliminary Contests—Peabody Conservatory. Piano Contest—Main Concert Hall. Violin Contest—North Hall. Voice Contest—Preparatory Department Recital Hall.
2:30-4:45 p.m.—Program by Junior Federated Groups.
6:30 p.m.—Federation Banquet—Ballroom. Alexander Gray, baritone, 1915 Young Artist Winner. The Baltimore and Ohio Railroad Glee Club, Baltimore, Maryland, Ivan Servais, director. Speakers.

Sunday, May 21

Morning—Special Services in Churches and Church School as suggested by Dr. H. Augustine Smith.
10:00 a.m.—National Junior Conference—Parlor C. National Student Conference—Parlor C. Meeting of State and District Presidents' Council.
1:30 p.m.—Drive about City of Baltimore.
4:00 p.m.—Program by Federated Groups—Maryland Casualty Insurance Auditorium. Matinee Music Club of Philadelphia's String Ensemble, Ben Stad, director. Florence Frantz, pianist, 1929 Young Artist Winner.
5:30 p.m.—Tea at Woman's City Club for Members of National Board of Directors and State and District Presidents' Council.
8:30 p.m.—Sacred Music Festival and Pageant—Lyric Theatre. A Cappella Choir of First Congregational Church, Washington, D. C., Mrs. Ruby Smith Stahl, director. Baltimore Church Choirs (Catholic, Jewish, Protestant) under direction of Dr. H. Augustine Smith.

Monday, May 22

8:30 a.m.—Student Registration.
8:45 a.m.—Business Session—Ballroom. Report of Resolutions Committee, official adjournments.
9:30 a.m.-4:45 p.m.—Student Day Program, Ballroom. John E. Howard, National Student Advisor.
9:30 a.m.—Formal Opening, with Introductions. Program by Federated Groups from Colleges and Universities.
12:30 p.m.—Federation Luncheon—Hotel Emerson Ballroom. Greetings from National Sororities. Speaker.
2:30 p.m.—Student Day Program, continued.
4:30 p.m.—Meeting of newly-elected Board of Directors.
7:00 p.m.—Young Artists Contest Finals—Peabody Conservatory. Dennis Dance Group, Baltimore, Maryland, Estelle Dennis, director. Women's String Symphony, Wolfgang Martin, conductor.
10:30 p.m.—Lobby Sing.

Tuesday, May 23

Meeting of Board of Directors.

Wednesday, May 24

National Federation of Music Clubs' Day at New York World's Fair.

SOPRANO VISITS COMPOSER. Elsa Baklor, Baltimore soprano (right), with Mana Zucca, American composer, in the garden of the latter's Florida home where she recently gave a costume recital for the Mana Zucca Music Club of Miami. Miss Baklor repeated the program a few days later and also appeared at The Alamac, The Floridian and The Atlantis. Her new season opens on October 22 in Town Hall, New York.

NEW YORK CONCERT CALENDAR

(M) Morning; (A) Afternoon; (E) Evening.

Monday, May 1
Charles Everett, tenor, Town Hall (E)

Tuesday, May 2
Branscombe Choral, Town Hall (E)
Peoples Chorus, Carnegie Hall (E)

Wednesday, May 3
League of Music Lovers, Town Hall (E))
Olga Paul, mezzo-contralto, Steinway Hall (E)
Philharmonic-Symphony Society (Artur Rodzinski, conductor) auspices of the World's Fair, Carnegie Hall (E)

Thursday, May 4
Fordham University Band, Carnegie Hall (E)

Friday, May 5
Elsie Anderson, soprano, Steinway Hall (E)
Music School Settlement Concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, May 6
Zilberts Choral Society, Town Hall (E)
Interscholastic German Glee Club, Carnegie Hall (E)

Sunday, May 7
Hyman Shulman, violinist, Town Hall (E)
Guggenheim Fellowship Winners Concert, Carnegie Hall (E)

Monday, May 8
Sylvia Sapira, harpsichordist, Town Hall (E)

Tuesday, May 9
Arthur Le Blanc, violinist, Town Hall (E)

Wednesday, May 10
League of Music Lovers, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, May 11
New York University Glee Club and Orchestra, Town Hall (E)
Philharmonic-Symphony Society (Ernest Schelling and Rudolph Ganz conductors), auspices of the World's Fair, Carnegie Hall (E)

Friday, May 12
Paulist Choristers, Town Hall (E)

Sunday, May 14
Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, May 15
Sylvia Sapira, harpsichordist, Town Hall (E)

Tuesday, May 16
Philadelphia Orchestra (Georges Enesco, conductor), auspices of the World's Fair, Carnegie Hall (E)
Carl Roeder Pupils' Concert, Town Hall (E)

Wednesday, May 17
League of Music Lovers, Town Hall (E)

Thursday, May 18
Abram Haitowitsch, violinist, Town Hall (E)

Friday, May 19
Light Opera Guild of New York, Town Hall (E)

Saturday, May 20
Mario Miccu School of Music Concert, Town Hall (E)

Sunday, May 21
Edith Clarke, soprano, Town Hall (A)

Monday, May 22
Sylvia Sapira, harpsichordist, Town Hall (E)

Tuesday, May 23
Aeonian Orchestra and Chorus, Town Hall (E)
American Symphony Orchestra, Carnegie Hall (E)

Wednesday, May 24
League of Music Lovers, Town Hall (E)

Thursday, May 25
Marian Anderson, contralto, Carnegie Hall (E)
Sylvia Sapira, harpsichordist, Town Hall (E)

Friday, May 26
Doctors' Orchestral Society, Town Hall (E)

Saturday, May 27
Jewish Workers' Alliance Chorus, Town Hall (E)

Sunday, May 28
Eusebia Cosme, diseuse, Town Hall (E)

Wednesday, May 31
Hunter College Choir and Orchestra, Town Hall (E)

Bloch Concerto Presented by NBC Orchestra and Lange

Hans Lange, former associate conductor of the New York Philharmonic Orchestra and now associate to Dr. Frederick Stock with the Chicago Orchestra, took over the NBC Orchestra on April 15, the penultimate concert of this season.

With Joseph Kahn, pianist, as soloist, he played the concerto for strings and piano by Ernest Bloch, as his initial number, offering it in forthright style, although the work lacks coherence and is not one of the Swiss-American composer's most notable contributions. The fourth symphony of Beethoven found the guest leader completely at home, as did Strauss' Don Juan, both of which he led during his previous New York residence. The Delius poem, In a Summer Garden, gave Mr. Lange opportunity to disclose his imaginativeness as well as his podium authority. G. D.

James Melton Makes Debut as Des Grieux in Newark Opera

James Melton sang Des Grieux in Manon for the first time recently with the Essex County Opera Company, at Newark, N. J. Martha Errolle, daughter of Ralph Errolle, impresario of the company, appeared in the title role. Leon Rothier and Ludovico Oliviero were in support under the baton of Albert Sciaretti.

Hindemith in Denver Pro Musica Concert

DENVER, COLO. — Paul Hindemith and Lydia Hoffmann-Behrendt were presented by Pro Musica in a program of four sonatas by the eminent German composer—those for viola d'amour and piano, the second for piano, that for viola solo, and lastly the sonata for viola and piano (op. 11, No. 4). Hindemith played the viola d'amour and the viola in an authoritative manner, ably assisted by Mme. Behrendt.

Henry Trustman Ginsburg, concertmaster of the Civic Symphony Orchestra, was featured in its fourth concert, when he performed Glazounoff's violin concerto, which on this occasion was heard for the first time in Denver. Horace E. Tureman conducted Brahms' second symphony and his own English suite in D major, greatly enjoyed by the large and appreciative audience.

Selections from Parsifal were the chief numbers on the orchestra's fifth program, which closed brilliantly with Dvorak's Carnival overture. Between these, Marion Hall performed Rubinstein's piano concerto in D minor. G. S.

I See That

Alexander Brailowsky, pianist, sailed on the S.S. Eastern Prince recently for a six-weeks' tour of South America. After appearances in Europe in the fall he returns to the United States in December.

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Paul Althouse sang the role of Samson on April 1 in the performance of Samson and Delilah which featured the festival at Columbia, S. C. Previously he had given a recital in Wilson, S. C.

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Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, and Mrs. Golschmann; Emile Baume, French pianist; Hermann Busch, Gosta Andreasson and Karl Doctor, members of the Busch String Quartet, were among those sailing on the SS. De Grasse on April 18.

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Bruno Walter sailed on April 15 on the SS. Aquitania for London, where he will open the Covent Garden opera season. He will also conduct at the Lucerne Festival in August. He was accompanied by his wife and daughter.

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The SS. Rex, sailing on April 22, had Franco Ghione, conductor of the Detroit Symphony Orchestra, and Mrs. Ghione as passengers.

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The National Concert Bureau, Inc., has opened offices in New York City under the direction of Martin Foster.

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Florence Foster Jenkins gave a song recital for the National Society of Patriotic Women at Hotel Plaza, New York, on April 6, in which she sang arias and songs by modern composers, assisted by Jan Munkaczy, violinist; Emma Roberts, contralto, and Greek Evans, baritone. Phillip H. Cummings spoke on patriotic subjects. Mme. Jenkins was re-elected, with a large majority, as president of the organization.

Following a tour of the Midwest, Benjamin Grobany, baritone, appeared with the Federal Symphony Orchestra in Philadelphia, Pa., recently singing the Abschied from Die Walküre, the Credo from Otello and an aria from Bizet's La Jolia Fille de Perth. He repeated this program with the orchestra over KYW, Philadelphia, the next day.

* * *

Pola Ellis, Polish-English mezzo-soprano, has returned to London for the spring and summer. She plans to be back in New York in the early fall.

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Wilbur Evans appears in Verdi's Manzoni Requiem on May 4 with the Harrisburg Choral Society. On May 26 he is soloist in Elijah at the Springfield, Mass., Festival and repeats this on June 3 at the New York World's Fair.

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Eyvind Laholm, American tenor, heard with Kirsten Flagstad, John Gurney and Daniel Harris in the uncut second act of Tristan and Isolde with the New York Philharmonic-Symphony Society under John Barbirolli, sings the title roles in the second act of Parsifal and the fourth act of Sadko at the Cincinnati Biennial Festival on May 5.

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Charles Repper's To My Clock, for piano, and The Dancer in the Patio for two pianos, have been placed on the list of numbers chosen for the South Carolina State High School Music Competition-Festival this month.

* * *

Suzanne Aurand and Jeanne Van Drooge, sopranos, and Harold Friberger, tenor, were guest artists at the operatic concert recently in the Berwick Hotel, Newark, N. J., presented by the New Jersey Opera Association (William Spada, director). Miss Aurand sang arias from The Marriage of Figaro and La Boheme with Courty Rossi-Diehl's Ah, Love, Forever Stay as an encore.

Choral Novelties Featured In Chicago

(Continued from page 7)

The Easter Sunday concert in Great Northern Theatre found the Illinois Symphony at its best and Conductor Izler Solomon stirring the small audience with a colorful reading of Mozart's Marriage of Figaro overture and a classic interpretation of Schumann's B flat major symphony. Albert Noelte's cantata, Ahasverus, was given first presentation with Roy Schuessler singing the baritone solos with authority, clear diction and tonal beauty. Borowski's tone poem, Ecce Homo, impresses more favorably upon each new hearing.

Swedish Choral Club

Three novelties, Schubert's Missa Solemnis, Gustav Holst's Hymn of Jesus and Verdi's Te Deum, formed the annual spring program of the Swedish Choral Club in Orchestra Hall. Harry T. Carlson, conductor, has accomplished wonders with his excellent mixed choir whose powerful tones reverberated throughout the auditorium as a mighty organ tuned to concert pitch and melted into ethereal pianissimos with equal beauty.

Supported by fifty members of the Chicago Symphony and assisted by Esther Hart, soprano; Gertrude Hanson, alto; Edwin Kemp, tenor, and Duwayne Carnes, bass, the chorus gave an impressive presentation of Schubert's Mass. The Holst Hymn is garbed in a modern idiom of uncommon merit and difficulties and the mystic atmosphere which prevails throughout the score was nobly expressed in vocal splendor. Of the three, Verdi's Te Deum is the most powerful in its vibrant accent and sacred drapery. Voiced gloriously, it instilled in the hearts of the listeners a pious reverence that awed and electrified as well.

Chamber Music Program Features Chicago Composers

A program of first performances of Chicago composers' works opened the Chamber Music Association's season in Orchestra Hall foyer. Elizabeth C. Marshall's quartet in one movement and trio for flute, violin and viola denote a composer who fears not being called old-fashioned for writing in a style of yesteryear when tuneful melodies were in vogue. David Van Vactor's ten variations and fugue on a Beethoven theme for flute and pianoforte indicate that harmonious strains were the hobby of the Chicago Symphony Orchestra's flutist in his younger days. Especially adroitly conceived is the fugue of ancient form and style. Harrington Shortall's Ten-Minute Trio smacks of the early nineteenth century with strains borrowed from the classics and invested with original ideas of uncommon charm and saccharine flavor.

Florian Mueller, oboist with the Chicago Symphony, whose quartet for strings was the most important item on the program, is a composer with an algebraic trend which, expressed in diffuse tonality, confused both mind and ear in its problematical sequence. A quartet composed of Leonard Sorkin and Royal Johnson, violinists; Milton Preves, viola and Daniel Saidenberg, violoncellist, functioned admirably in the presentation of several of the novelties, and Jane Anderson, pianist and Ralph Johnson, flutist, shone in an exemplary rendition of the Van Vactor Variations.

Alice Tully's Recital

In her song recital at Orchestra Hall Alice Tully duplicated the success scored earlier in the month as soloist with the Civic Orchestra. A recital by Miss Tully is an event inasmuch as the gifted dramatic soprano goes off the beaten path to introduce unhackneyed songs. Singing with refinement and tonal beauty, she interpreted songs by Hugo Wolf, Gabriel Fauré, Erik Satie, P. O. Ferroud, Paul Nordoff, Nora Chesson and Thomas Moore with a musicianship that denotes the serious and consummate artist. In Arpad Sandor the recitalist had a most effective coadjutor whose accompaniments proved the acme of excellence.

George Perlman Presents Pupil

Joseph Golan, a disciple from George Perlman's studio, gave a violin recital at Goodman Theatre which must be chronicled as one of the events of the current season. Two years ago when but six years of age, the lad was pronounced a phenomenon of the bow. Today Master Golan is a young virtuoso who leaves one marvelling at his prodigious technic, voluminous tone, uncanny wizardry and no less astonishing interpretive grasp. We take as criterion the Veracini Sonata in D minor, performed in a grand manner by a boy in knee-pants whose violinistic feats would do credit to many of his senior colleagues. The program also contained several pieces from the pen of his teacher.

Zerline Muhlmann Metzger's Unique Achievement

Zerline Muhlmann Metzger, head of the Fine Art Opera, is presenting Wagner's Ring with her students. The cycle was inaugurated with the production of Das Rheingold, performed in true Wagnerian tradition on the small stage of Kimball Hall with Mrs. Metzger playing the orchestra score at the piano. The amateur singers forming the personnel of the organization are commended collectively for the effectiveness of their acting and singing of the difficult score.

Cybelle Abt's Concert Activities

Recent appearances of Cybelle Abt, soprano, include recitals at the Fort Wayne Hotel, Detroit, Mich.; Midwest Athletic Club, Chicago, and Wheaton College. Mrs. Abt is preparing her program for the recital she will give in Kimball Hall on June 7 for the American Theosophical Society.

Rousseau Sings for Cercle Francaise

When he sang French songs and operatic arias for the Cercle Francaise, April 4, Louis Rousseau was so enthusiastically received that he was compelled to add many encores. The tenor, in particularly fine voice, charmed his listeners by the beauty of his voice and song.

Grace Moore in Recital

Beautifully gowned, Grace Moore looked a picture as she appeared upon the Civic Opera House stage in her lone recital under the management of Harry Zelzer and charmed the vast auditory with her graciousness and vivacity, which, added to her lovely voice, made her song doubly enjoyable. Irving Ilmer performed several violin soli with authority and a luscious and crystalline tone. An artist student of Richard Czerwonky, Ilmer is forging ahead both technically and interpretatively.

Amanda MacDonald's Pupils

Adelaide Thorne, dramatic soprano coaching with Amanda MacDonald sang the Oh, Patria Mia aria from Aida on the Verdi program given by the Chicago Opera and Concert Guild April 5 and on April 29 appeared before the Italian Professional Woman's Club at the Palmer House. Another professional coaching with Miss MacDonald, Frank Lakouski, tenor, sang the role of Gaston in Traviata with the Concert and Opera Guild at Chicago Woman's Club Theatre, April 29.

Saidenberg Symphonietta Begins Spring Tour

CHICAGO.—Following a series of four monthly concerts in Chicago, the Saidenberg Symphonietta, under the leadership of Daniel Saidenberg, on April 24 began a spring tour, including fifteen concerts in four states. The tour, under the management of Walter E. Larsen, National Concert League, opened in Aurora, Ill., and closes in Iron Mountain, Mich., on May 7. The entire personnel of the Symphonietta, eighteen picked string symphonists, will participate in the tour. Mr. Saidenberg's policy of presenting rarely heard music especially written for a small ensemble has resulted in unhackneyed programs, including a number of first performances. Among the soloists who have appeared with the Saidenberg Symphonietta are Harold Bauer, Emanuel Feuermann, Agatha Lewis, Gitta Gradova and others.

Photo by Maurice Seymour.

DANIEL SAIDENBERG

During the 1939-40 season, Mr. Saidenberg plans to include one chamber opera, a featured ballet and two outstanding soloists in his series. D. R.

Fitzu Active in Aid of Opera

CHICAGO.—Since her recovery from a prolonged illness which caused her withdrawal from the operatic stage, Anna Fitzu has been active in many ways to keep grand opera alive in Chicago. Elected vice-president of the Chicago City Opera three years ago in recognition of her assiduous work for the cause of grand opera, Miss Fitzu has done a great deal to secure new subscribers and ticket purchasers for the opera harbored in the Civic Opera House in Chicago.

She spoke before large audiences in leading clubs in the Windy City and in Evanston, interesting people in behalf of the company. Miss Fitzu's many operalogues, giving the background of the composers and their works followed by dramatic readings synchronized to music, have been productive in recruiting new opera enthusiasts, as indicated by her lecture on Otello given for the Chicago Drama League when five hundred were turned away, unable to gain admission. At the Drake Hotel Miss Fitzu lectured on Madam Butterfly for the American Opera Society, the proceeds benefiting greatly the Chicago Opera, both financially and artistically. Her lecture on Pallio for the Italian-American Society, as well as her talks before the Woman's Club, Arts Club and Alliance Française, have been instrumental in making thousands "opera-conscious."

As artistic director of the Chicago Conservatory of Music, Miss Fitzu is promulgating and instilling the taste for grand opera in the younger generation. A pupil of David Belasco, she gives her students practice in stage routine by presenting them informally in operatic performances at the Conservatory's Little Theatre, especialy equipped for her purpose. An American who by her singing delighted multitudes here and abroad, Miss Fitzu entered the pedagogic field with a view to preparing young Americans for the lyric stage. Among her pupils are listed many young men and women destined for operatic careers.

This month Miss Fitzu was made an honorary member of Omega chapter of Sigma Alpha Iota.

Fall Leads Rigoletto in Dallas

DALLAS, TEX.—Fritz Fall, conductor of the Tyler Symphony Orchestra and formerly of the Vienna Volksoper, led two performances here of Rigoletto, staged by students of the Hockaday Institute, to the faculty of which he has recently been appointed. Mr. Fall not only directed his orchestra of twenty-eight with authority and competence, but also infused the singers (with one exception on the opening night all local talent) with some of his enthusiasm for the work. His explicit beat held the participants in complete domination and he met the varying tempi and dynamic gamut with the assurance betokened by his experience abroad. Mr. Fall had assisted with the coaching and the results of his work were apparent in the professional manner in which the singers went about their assignments. Ivan Dneprov, director of the production, was in charge. D. N.

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Kentucky Gains New Sorority Unit

CHARTER MEMBERS OF IOTA BETA CHAPTER OF SIGMA ALPHA IOTA, sixty-ninth active unit of the honorary musical sorority, recently installed at Murray (Ky.) State Teachers College. Front row, left to right: Mrs. Clarence Sauer, assistant to the president; Gertrude Evans, national president of S. A. I.; Price Doyle, head of the music department at the college; and Mrs. Clarence Sale, national executive secretary of the sorority.

Iota Beta chapter, sixty-ninth active unit of Sigma Alpha Iota was installed recently at Murray (Ky.) State Teachers College. Gertrude Evans, national president; Mrs. Clarence Sale, national executive secretary; and Mrs. Clarence Sauer, assistant to the president, conducted the ceremony. Josephine Franklin headed the petitioning group. Chapter officers are Edith Parrish, president; Lena Frances Mitchell, vice-president; Elizabeth Fooshee, treasurer; Mary Elizabeth Roberts, secretary; Frances Wake, chaplain; Harriet Holland, sergeant at arms. A musical tea and banquet followed the ceremonies at which local chapter members of Phi Mu Alpha were hosts. Price Doyle, head of the college music department, sponsored the group. The department is affiliated with the National Association of Schools of Music. It has a faculty of seven members.

Mary Ann Kullmer, former director of Zeta Chapter Simfonietta of Indianapolis, is conducting in Berlin. After a concert of the Berlin Reichsorchester in works of Mozart, Berlioz, Strauss and Franck, she was guest of the Musical Courier's correspondent there. A protegée of Ferdinand Schaefer, she played under his direction in the Indianapolis Symphony Orchestra.

More than 350 attended the annual MacDowell benefit musicale of Los Angeles chapters and heard Mrs. Edward MacDowell, national honorary member, discuss the MacDowell Colony at Peterboro, N. H., where S. A. I. maintain's Pan's Cottage. Elinor Remick Warren, composer-pianist, also an honorary member, was at the piano for the presentation of her setting of Edna St. Vincent Millay's The Harp Weaver by soloists and chorus.

Sigma Alpha Iota Notes

Lois Johnston, soprano, honorary member of Delta Chapter of Sigma Alpha Iota, and Jeanne Boyd, composer-accompanist, honorary member of Alpha Chapter, participated in a musicale at the Woman's Athletic Club, Chicago, given by Reimund Baumann, Danish Consul General and Mrs. Baumann for the Crown Prince and Princess of Denmark. Rudolph Reuter, pianist and Robert Speaker, baritone also participated, the latter and Miss Johnston singing works by Miss Boyd with whom Mrs. Baumann studied composition.

Omega Chapter at the Chicago Conservatory of Music, initiated Anna Fitzu as honorary member recently. Miss Fitzu is vice-president of the Chicago Opera Company.

Sister Mary Elaine, composer and performer on many instruments and member of the faculty at Our Lady of the Lake College, San Antonio, Tex., was initiated an honorary member by Alpha Rho Chapter at the college.

Omicron Chapter of Fargo, N. D., recently held a candle-light vesper service. Margaret Blackburn's prize-winning S. A. I. Chorale was the processional.

Vandy Cape Gives Singing Satires in Rapid City, S. D.

RAPID CITY, S. D.—Appearing here on her country-wide tour, Vandy Cape presented her Singing Satires program under the auspices of the Cooperative Concert Association in the local high school auditorium. The charming *diseuse* gave a program of highly amusing and entertaining numbers. Her initial offering, Massenet's Ouvre tes yeux bleues, found her portraying a young singer making her debut and, overcome with nervousness, tearing her handkerchief to bits. The Birth of Morn showed a singer at an outdoor concert swatting mosquitoes during her song. Miss Cape portrayed an opera singer doing some of the things which members of the audience do and also an American vocalist making her debut as a Spanish singer. Other numbers found her as a soprano at the rehearsal of a ladies' choral club, as a near-sighted lady of unfortunate memory singing Cadman's From the Land of the Sky-Blue Water, and as a prima donna in a popular ballad. In still other interesting imitations Miss Cape appeared as a "torch" singer in a night club, as hostess entertaining her guests, singing to her baby, and as a soprano making her first and last radio appearance. Miss Cape concluded her formal list, to which numerous encores had to be added, by portraying an American singer presenting The Last Round-up in Paris. Appropriate costuming added to the forcefulness of her satires. Collins Smith was an able accompanist and also contributed some Liszt and Chopin numbers. L. G.

Emerson Buckley Directs the Romanies

PALM BEACH, FLA.—Once again the Romanies, chorus and symphony orchestra, dominated the local music season. Under the direction of Emerson Buckley, the orchestra has grown to a membership of sixty while the chorus of fifty shows the results of his training. There were three outstanding events: Helen Jepson, Metropolitan Opera soprano, was soloist with the chorus and orchestra at the Paramount Theatre under Mr. Buckley's direction in a program that included *a cappella* folksongs; Douglas Moore's Overture on an American Tune had its premiere at the Everglades Club in a concert at which Ina De Martino was soloist; and an Easter Dawn Service, with Miss De Martino and John Charles Thomas, Metropolitan Opera baritone, as soloists, on the ocean front before the Breakers Hotel. B. N.

Washington Recital by Florence Foster Jenkins

WASHINGTON, D. C.—Florence Foster Jenkins' annual song recital at the Washington Club on April 20 brought the singer in a program including an aria from The Magic Flute (Mozart), Voices of Spring (Strauss), Tarantella Napolitaine (Rossini), and Hungarian songs, sung in costume, with Olga Bibor at the piano. Malton Boyce played piano solos and other accompaniments. R. W. F.

In Opera and Radio

Photo by Schneider Studios.

JESSICA DAVIS, young coloratura soprano, following her debut as Gilda in Rigoletto with the Hippodrome (New York) Opera Company, was guest artist on the Consolidated Edison program over WJZ. She subsequently appeared again in that role at the Hippodrome and later sang it at the Brooklyn Academy of Music with Jan Peerce and Robert Weede as other principals.

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—Emile Vuillermoz (L'Excelsior) Paris, Dec. 5, 1938.

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Noted Opera Singers Swell Buffalo Lists

Hutcheson, Musical Art Quartet Appear—Maréchal Plays with Orchestra—Bach Passion Sung

BUFFALO, N. Y.—The final concert in the Zorah B. Berry evening series was given in Consistory Auditorium by Bidu Sayao and John Brownlee, of the Metropolitan Opera. The Brazilian soprano's charming, exotic personality and purity of voice appealed to the large audience, and Mr. Brownlee's unforced baritone voice won favor as did his excellent diction and interpretation. Milne Charnley and Herbert Carrick were capable accompanists.

The last of Mrs. Berry's Sunday afternoon series enlisted the Metropolitan Quartet, Josephine Antoine, Anna Kaskas, Frederick Jagel, and Julius Huehn, in an operatic feast of solos, duets, and quartets, presented with youthful spontaneity and vocal beauty. Edward Harris gave musicianly support at the piano.

The last recital in the chamber music series of the Buffalo Symphony Society, in the Statler ballroom, had the Musical Art Quartet of New York providing the program. Mozart, Beethoven, and Tansman were the composers represented, plus the slow movement from the Brahm's C minor quartet, played in memory of the late Dr. Lesser Kauffman, and Rev. Ludwig Bonvin, S. J.

Ernest Hutcheson, pianist, delighted Buffalo with a splendid recital of Haydn, Beethoven, Chopin, Mendelssohn, Debussy, Wagner-Hutcheson and Liszt, at the Twentieth Century Club. It was the last in the Chromatic Club series.

Two concerts of the Buffalo Orchestra under the capable leadership of Franco Autori, in the Consistory Auditorium, brought orchestral compositions by Handel, Strauss, Schubert, Reger, Rimsky-Korsakoff and Berwald. Maurice Maréchal, cello soloist created unusual enthusiasm, the orchestra ably collaborating in the Dvorak Concerto in B minor. David Blair McClosky, baritone, soloist for the second concert, made deep impression in his portrayal of Bloch's setting of the Twenty-second Psalm, and Mahler's Songs of a Wayfarer.

Jenny Jungbauer, Viennese soprano, made her local debut in recital under the auspices of the Frohsinn Society, singing operatic numbers and songs in English, her outstanding ability and charm of personality pleasing hearers; Zoe Lynex was the capable accompanist.

Bach's Passion According to St. John was given excellent presentation in St. Paul's Episcopal Cathedral by the Buffalo Oratorio Chorus, the Chamber Music Society Orchestra, and a group of soloists, under the direction of Cameron Baird. The sixth in the series of Saturday half hours in St. Paul's Episcopal Cathedral marked the first public appearance of the Amherst String Ensemble, conducted by Franco Autori, with Paola Autori, soprano soloist,

The final Saturday afternoon recital of the Chromatic Club enlisted the services of Margaret Hanne Sheridan, soprano, with Walter Peek, accompanist, Patricia Boyle, pianist, and the adult members of St. John's Episcopal Church choir, under the direction of Robert Noehren, with Herbert Fromm as accompanist.

L. H. M.

National Music League Winners Heard in Musicale

Winners in the National Music League competitions were introduced at a private musicale on April 4 at the New York home of Mr. and Mrs. Lionello Perera. Participating were Ruth Diehl, soprano; Carroll Glenn, violinist; Bertha Melnik, accompanist; Annabelle Ott, soprano; William Gephart, baritone; Walter Robert, pianist and accompanist and Zadel Skolovsky, pianist. A series of six broadcasts over WNYC, which started on April 9 and ends on May 14, presents artists sponsored by the league. Leon Barzin, Leopold Mannes and Paul Boepple introduced the newcomers.

MARGARET

SITTIG

HEADLINES Tell of Success in California and Florida

MARGARET SITTIG DELIGHTS

The attractive violinist won approbation yesterday both for her sincerity and musicianship. Her clean, vibrant tone is capable of music magic. Her bowing is vigorous and big.

—*Santa Barbara News-Press, April* 6, 1939.

MARGARET SITTIG PLEASES CIVIC MUSIC AUDIENCE

A capable musician, Miss Sittig produces a beautiful tone with effortless ease and does it as well as the best of them. Technically she arrived years ago, and it is in the interpretative field that one finds her work most distinctive.

Daytona Beach Morning Journal, March 9, 1939

SITTIG CONCERT BRILLIANT AFFAIR

Margaret Sittig again proved her right to a place among the ranks of distinguished American musicians. She is a mature musician, in sure command of her instrument, her tone is rich, her phrasing clear cut and sure.

—*Palm Beach Post, March* 11, 1939

BACH FESTIVAL, WINTER PARK

Margaret Sittig Played with beautiful tone.

—*Orlando Morning Sentinel, March* 3

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Florida Students Demonstrate Piano Work

MRS. A. K. VIRGIL IN FLORIDA

Back row, left to right, Mabel Snavely, founder of the Virgil Method School in Tampa, Fla.; Mrs. Virgil, Dr. Maud Amez-Droz, her sister; Front row, Dorothy Clinton and Claudia Wilson, pianists.

ST. PETERSBURG, Fla.—A successful piano recital in which a large number of students participated, was given at the Virgil School of Music of Tampa, on a recent date. Mrs. A. K. Virgil, of New York, was present and addressed the students, emphasizing the educational principles espoused by the late A. K. Virgil, originator of the Clavier and the Virgil Method. Mr. Virgil assisted Miss Snavely in founding the Tampa Virgil School, and it is now one of the leaders in the musical-educational life of Florida.

Students taking part in the program gave proof of excellent training technically and musically. Claudia Wilson, who had just competed successfully for a scholarship at Rollins College, Fla., closed the program with Chopin and Moszkowski numbers. Little Dorothy Clinton, who recently took part in the Florida State final contests, gained high honors.

Following the recital a reception was given in honor of Mrs. Virgil and her sister, Dr. Maud Amez-Droz of Switzerland. Mrs. Virgil left for New York to resume her teaching there.

R. W. F.

FRANCIS BUEBENDORF

Liederkranz in Spring Concert Presents Buebendorf Opus

A noteworthy novelty of the April 15 concert of the Liederkranz Männerchor at the Hotel Plaza, New York, was Francis Buebendorf's Passacaglia, expertly scored for full orchestra, conducted by the composer. This is a new work based on a broad bass theme, with original harmonizations, following a classic pattern, but of infinite variety. The dramatic close in major, attained after a piling-up of orchestral climax, brought the composer hearty applause, the orchestra rising at his bidding. The orchestra also performed Goldmark's festive Spring overture and the entrance of the Gods into Valhalla (Rheingold). Helen Marshall, soprano, won plaudits following Una voce poco fa (Rossini), and a hearty encore after songs by modern composers. The choral items included standard works by Attenhofer, Duerner, Rietz and Kremser's Six Netherlands folksongs, with a mighty climax in the familiar Song of Thanksgiving. Conductor Boergermann led his men with vigor and effect, and the piano accompanists were Sarah Lewis and Heinz Baermann.

F. W. R.

N.A.A.C.C. Hears Program of Works by Charles Ives

Works of Charles Ives featured a special concert of the National Association for American Composers and Conductors in the Henry Hadley Studio, New York, on April 16. Dr. Sigmund Spaeth, president, introduced the artists and also discussed the program. John Kirkpatrick, pianist, played the fugue on Lowell Mason's hymn, From Greenland's Icy Mountains, and In the Inn. Mina Hager sang two groups of songs including Walking, Autumn, Two Little Flowers, Ann Street, Evening, Down East, The Greatest Man, The Seer, At the River, The Indians, Berceuse, The Side Show, General William Booth Enters Heaven, Things Our Fathers Loved. Mr. Kirkpatrick, who was at the piano, also played the second piano sonata, subtitled Concord, Mass., 1840-60.

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Washington Forces Under Two Leaders

Kindler and Walter at Helm—Pro Arte Quartet Assists — Request List Closes Busy Season

WASHINGTON, D. C.—The National Symphony Orchestra, Dr. Hans Kindler conducting, presented the Pro Arte String Quartet of Brussels in a Quartet by Martinu and a Ballade by Poot, assisted by the orchestra. As an encore, the finale from the G minor quartet of Haydn won great favor with the audience. Dr. Kindler offered a beautiful reading of the Unfinished Symphony by Schubert.

The program on April 9 consisted of a Suite by Handel, The Moldau by Smetana, the Franck Chorale in E Major, arranged and conducted by Louis Potter, and "The Evolution of the Waltz," a medley of music by Schubert. Smetana, Johann Strauss, Brahms, Sibelius and Richard Strauss. Enthusiastically received, this number led by Dr. Kindler necessitated granting an encore.

Mischa Levitzki, pianist, appeared at the Shoreham Hotel in a benefit concert for the Palestine Orchestra. His playing revealed a clarity and finesse that was admirable. Technically, he surmounted all obstacles.

Bruno Walter appeared as guest conductor on April 12, choosing an all-German program, the highlight of which was the Siegfried Idyll by Wagner. In it he succeeded in getting tonal colors that were exquisite. He was warmly received.

The last program of the season, an all-request one, revealed a definitely dramatic taste on the part of the local audience. They chose the Tschaikowsky Pathetique Symphony, Finlandia by Sibelius, Träume and the Liebestod from Tristan by Wagner, and Dr. Kindler's arrangement of the Introduction, Coronation Scene and Love Music from Moussorgsky's Boris Godounoff. The orchestra and conductor had especial applause on their last performance of the season.

T. Arthur Smith presented the Philadelphia Orchestra with Leopold Stokowski at the helm. Of particular interest was the Shostakovitch fifth symphony.

The concert at the Pan-American Union in celebration of Pan-American Day on April 14, was one of the most spectacular of its kind. The distinguished audience contained representatives from all the Pan-American countries. The United States Navy Band, Lieut. Charles Benter conducting, played native selections from the various republics. Bernardo Segall, Brazilian pianist, and Natalie Garland De Cook, Peruvian soprano, appeared as guest soloists.

Alexander Sklarevski, head of the piano department of the Peabody Conservatory, was heard in a program at the Dmitrieff and Snoochheff Studios. His impeccable technic, variety of tone, and musical interpretation brought an enthusiastic welcome in his annual Washington recital. G. E.

Elman Feted by Cleveland

CLEVELAND, O.—An audience of 5,800 gathered in Public Auditorium to do homage to Mischa Elman and his enterprise in behalf of European refugees of all denominations. Sponsored by the city of Cleveland, the third "opportunity concert," featuring the newly organized Women's Chorus under the direction of Boris Goldovsky, was given at the Little Theatre. Jeanette Pearlstein performed the Mozart D minor Concerto, accompanied by the Federal Orchestra, which also furnished the support for Jean Martin in arias.

At the Music School Settlement Lydia Hoffmann-Behrendt was heard in a piano recital containing mostly music of today, in which she excels. She prefaced her offerings with remarks about her numbers. It was an impressive sequel to her previous appearance with Paul Hindemith at the Museum of Art. R. H. W.

Capital University Scene of Three Days' Festival

COLUMBUS, OHIO.—The annual three days' music festival of Capital University was held recently. The first night's program was presented by the Chapel Choir under the baton of Ellis Snyder; the Men's Glee Club under Wilbur Crist was heard in the second of the events; and the symphony orchestra, with Mr. Crist directing, brought the festival to a close on the third night.

Josef and Rosina Lhevinne, duo-pianists, were presented in a well-received recital, as part of the Civic Series.

Performing feats of technical skill, Artur Rubinstein electrified his audience at his recital, under the sponsorship of the Women's Music Club. C. C. L.

MARGARET and FRED SITTIG

with Buff, their cocker spaniel, in Florida. The violinist, with her accompanist-father, opened a tour of the Pacific Coast on April 5 in Santa Barbara, appearing for the Woman's Club. She was heard recently at Ormond Beach, gave her third recital at Daytona Beach Auditorium, appeared at the Everglades Club, Palm Beach, and participated in the Bach Festival at Winter Park. Later Miss Sittig gave a Mountain Lake recital.

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MIRECOURT:

The Cradle of French Violin Making

By IRVING SCHWERKÉ

Do you happen to know, dear friends in America, that this little French town is renowned throughout the entire world for its enchanting instruments?

While it is difficult, because of the lack of documents, to give an exact idea of the origin of string-instrument making at Mirecourt, the beginning of the seventeenth century is generally accepted as the time when the industry began there.

On May 15, 1732, the *Maitres luthiers* (Master violin makers) and instrument makers of Mirecourt, received their charter from the Duke of Lorraine, François III. Thus elevated to the rank of a corporation and officially recognized, all that remained for them was to show themselves worthy of, and on a par with, their Italian emulators. They not only achieved this standard, but surpassed it. Tenacious Lorrains that they were, amorous of their art, and highly skilled artisans as well, their efforts bore glorious fruit, and the future consecrated the superiority of French violin making and saw the fading out of the Cremona school.

In all justice, however, it should be said that, in violin-making, no one is called upon to make innovations, and if the great Italian masters, such as Stradivarius, Guarnerius, and Amati, produced models the perfection of which has never been surpassed, it must also be pointed out that, modern French *luthiers* follow the same ideas, employ the same forms, and make use of the same tools that have now been used for centuries.

The instruments of these modern French workmen are appreciated and played by countless artists—among them some of the greatest—who unhesitatingly recognize the richness of their timbre and the purity and distinction of their tone quality—characteristics hitherto admired in the great Italian violins. The comparison, to tell the truth, is easy to make, for, when I visited Mirecourt, I had the joy of seeing, in one of the reputed Mirecourt firms, what must certainly be one of the most beautiful collections of Stradivarius, Amati, Guarnerius, etc., in existence. There I not only could admire, but heard *the* Strad than which there can be no more surpassingly beautiful instrument in all the world: *Le Lever du Soleil*—The Sunrise violin, exquisitely incrusted with ivory and arabesques, and which Stradivarius made in 1677, at the age of thirty-three! Its value is, of course, inestimable.

"Great" artists, however, are not alone in this world, and it is also necessary to think of the amateurs, the students, the debutants, in a word, all those who cannot afford a high-priced violin. To meet *their* need, another form of *lutherie* has developed parallelly to the preceding, and it is thus that, profiting by the work of the *grande classe* category, the Mirecourt violin makers have created a product which enables each and every one to possess—at very moderate prices—an instrument that is easy and agreeable to play.

Mirecourt has always made a point of paying special attention to the sonorous properties of the cheaper priced instruments, preferring a well-constructed instrument to one that is merely good "to look at." In the light of which, it is only natural that well-informed teachers prefer that their pupils have *these* instruments instead of other cheaper ones, whose facility of emission invariably indicates faulty construction. The triumph of Mirecourt is in conserving the same superior qualities in all instruments, whatever be their class—harmonious presentation, finished workmanship, and lovely tone. French bow-makers also possess a solidly established reputation. Their actual descendants continue to work in the same spirit as their forerunners, and the manufacture of bows for "study violins" is utterly remarkable.

In addition to violins, cellos, and double basses, Mirecourt also produces quantity of other instruments, such as guitars, and mandolins, to mention only a few, nor must be overlooked Mirecourt's flourishing manufacture of violin cases in the best French manner; and Mirecourt, which exports to the entire world, can be proud of the rôle she plays in the diffusion of French art and taste.

Et voilà, as a Frenchman would say, why I began this article with the remark that Mirecourt is renowned throughout the world for its "enchanting" instruments. From this rapid sketch you can imagine the artistic atmosphere that reigns at Mirecourt, and better still, you can actually see and examine the beautiful instruments of these celebrated *luthiers* in the marvelous French Pavilion of the New York World's Fair 1939!

RADIO HIGHLIGHTS

NBC Orchestra Extends Season To Provide Concerts in Summer

Leinsdorf, Steinberg and Black Named Conductors Under New Plan of Continuing Programs—Hanson Festival Ends

With the current activities of the NBC Orchestra concluded with the presentation of Menotti's opera, these radio musicians, known as Toscanini's Band are not looking forward to a summer of ease, for last night (April 30), a new series was scheduled to be inaugurated which provides Sabbath evening programs to continue until the fall.

Although he did not participate in the inaugural, Erich Leinsdorf who has been unusually energetic since joining the Metropolitan's conductorial staff, is to have four opportunities with the NBC ensemble. Hans Steinberg, who prepared the orchestra for Toscanini, started the "summer" activities and will continue for five more. Then will come Mr. Leinsdorf for four programs and Dr. Frank Black, general music director of NBC.

Meanwhile from Rochester, Dr. Howard Hanson gave radio listeners an opportunity, starting on April 24, to hear the five-day festival of American music in that city. The series concluded the broadcasts from Rochester by the Civic, Philharmonic and Eastman School orchestras, all of which have been busy throughout the season with Dr. Hanson an active competitor for the laurels awarded a conductor presenting the most works by native composers.

Federation Broadcasts

Leading up to its biennial convention in Baltimore, the National Federation of Music Clubs has been utilizing radio to a very full degree with weekly programs. Various ensembles have been heard together with Mrs. Vincent Hilles Ober and others as speakers. The April 15 program had Dr. John Warren Erb, who is conducting the federation's national chorus, leading his group from Easton, Pa., and Alexander Gray, baritone, winner of the 1915 competitions, as soloist. May 13 is to give a pre-view of the convention.

Opera Abbreviated

Speaking of futures, the special season of the Metropolitan Opera, in connection with the World's Fair, is to have abbreviated offerings. The Wagner Cycle, in part, is to come, starting on May 4 with the final half-hour of Die Meistersinger. And while on the subject of Wagner, the Philharmonic Orchestra's broadcast of the entire second act of Tristan with Flagstad, Laholm, Gurney and Harris under the Barbirollian baton was one of the highlights of the season.

Commemorating the fiftieth anniversary of the first American performance of The Ring Cycle, Erno Rapee and his Music Hall Opera Company gave a tabloid version of Die Walküre. Pagliacci was among recent offerings of this group with Peerce featured.

Marjorie Lawrence deserted Wagner for some French numbers and Eugene Bonner's Darest Thou, My Soul, when a guest on the Magic Key program with Ormandy conducting the Philadelphia Orchestra. John Charles Thomas was a recent guest on this program.

Richard Crooks and Margaret Speaks continue to divide that Firestone series, the tenor's last broadcast from the continent having come from Hollywood with Honolulu as the next stop.

Another active artist is Lucille Manners who is shortly to be heard in broadcasts from the World's Fair for her sponsor. Here is a program of skillfully blended light and the more serious numbers.

Not content with having Lawrence Tibbett returning, that Circle program on Sunday nights is also to have Nino Martini according to the latest information. Has the Metropolitan taken it over completely or are people more interested in music than its so-called "comedy."

And Furthermore—

Morris Watkins conducted the University Women's Chorus over WQXR which also presented among others, Florence Easton, Milton Kaye, the Madrigalists, Betty Paret, Frederick Bristol, Charles Haubiel and Leon Rothier . . . Josephine Forsythe, Edgar Stillman Kelley, Otto Meissner and Hazel Kinscella heard 360 school children sing their songs over CBS . . . Selma Kramer, pianist, was heard in the Klavier Quartet's debut . . . the Primrose String Quartet continues its series . . . oratorios, masses and liturgical motets completed the Eastertide picture over practically all stations, some coming from abroad . . . Nadia Boulanger moved to the Library of Congress with her numerous associates . . . the Curtis Institute maintains its student and faculty radiocasts . . . Rosemarie Brancato divides her time between guest appearances and operatic ventures . . . and the Album of Familiar Music with Jean Dickenson as a principal wins honors in a women's survey. H. A. S.

Grofé for Juilliard

Photo by Maurice Seymour.

FERDE GROFÉ, American composer-conductor, is to teach orchestration and direct a seminar for professional arrangers at the Juillliard Summer School. Grofé's arrangements for Paul Whiteman's Orchestra led the former Los Angeles Symphony player to composition. Recently he has been guest conductor of many orchestras and also conducted programs of his own works and arrangements over the radio.

Stell Andersen Calls Music Antidote To Current Threats of War in Europe

American Pianist, Returning from Third Tour Abroad in Two Years, Declares Desire for Peace Prevails Among Peoples

"At no other time in the many visits I have made to Europe have I been more impressed with the desire for peace and cooperation among its people," said Stell Andersen, famous American pianist, recently returned from a three month concert tour of Europe. "It was as though people were trying to grasp hands across the borders."

Miss Andersen was heard in seven countries on this her third extensive European tour in the past two years.

"Whatever the regime may be," Miss Andersen continued, "or however one may belong to a momentarily despised nation, hearts are genuinely opened to each other. During the critical two weeks of last September a delegation of four hundred Frenchmen in every walk of life were entertained in Germany and to the credit of both peoples, there was a mutual feeling of good will and friendliness.

"Today music seems to be the best tonic in Europe only there may be lack of balance in administering it. Paris and London have their quota, perhaps even to an overdose, but in other countries I heard complaints about comparatively few concerts; it may be that people through too much self-denial have grown apathetic and in a sense oblivious to their need of tonics!

"In the very countries where one would have expected the greatest turmoil, the same will to peace seemed always to prevail. Warsaw, seen under cover of snow, the lakes throbbing with the skaters cutting the rhythm of the Blue Danube Waltzes, immensely amplified, was a gay picture.

"Budapest had the same unwillingness to face the spectre of war but offered a far different picture. In that city all activity seems suspended. It is strangely sad to see a city into the creation of which has gone such fantasy and charm seem quite completely without any living complementary spirit.

Conditions in Prague

"Going direct to Prague I was struck by a complete reversal of conditions. Prague was bustling with activity and excitement; hotels were crowded and buying was very active in Czechoslovakian manufactures anticipating the day perhaps when their own supply would be exhausted. How unsuspicious they were that not only the industries but the country itself would be absorbed in less than one month.

"In Paris among grown-ups life seems to go on much as usual. Certainly in Paris, concert billboards are changed with almost American speed, but as a well-known French pianist said, 'Everyone settles in Paris!' And music proves a welcome tonic.

"Mecca that Paris has been the past few years, it seems to have made but little impression on Parisian life and the promenades down the leafless boulevards goes philosophically on. Spring has come to the children if not to the trees and it is good to visit the parks and see children rolling their hoops, digging ditches, or standing on their heads in the sand piles, watched over by Breton nurses in picturesque native costume, or by doting mothers, slapped and called an angel almost at the same moment and beamed upon by mellow old Frenchmen.

"Life in Zurich too goes on in its serene way: gay laughter, kind sympathy, and beaming faces. As in Scandinavia and Holland one can settle down here to thoughts outside politics.

"This is only a bird's eye view but a bird's eye view may be quite true; one is struck by the trusting and wisdom of the legion of birds which fly their unpolitical way in Switzerland and Holland —it may give us pause to think that great kingdoms may not be a guarantee of safety."

On South American Radio

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New Publications

Reviewed by R. M. KERR

NEW MUSIC RECEIVED

Walter Piston, Trio for violin, cello and piano, and Concertino for piano and chamber orchestra.—Arrow Music Press, Inc., New York.

Paul Hindemith, Sonate, for piano, four hands.—B. Schott's Söhne, London and Mainz: Associated Music Publishers, N. Y.

J. S. Bach, Prelude from Partita No. 3; Serge Prokofieff, March from Love for the Three Oranges; and Larghetto and Gavotta from Classical Symphony; Deep River (Traditional Negro Song); all arranged for violin and piano by Jascha Heifetz.—Carl Fischer, Inc., N. Y.

Granados, The Sadness of the China Seas (La tristeza del mar de la China); and Bolero Ritmico by Federico Longas; both for piano solo.—Edward B. Marks Music Corp., N. Y.

Dream of a Loved One (Yume No Aijin), Japanese Melody; for violin and piano, by Claude Lapham.—Carl Fischer, Inc., N. Y.

For Two Pianos, Four Hands

Jesu, der du meine Seele, by J. S. Bach; transcribed by Mary Howe.

From a cantata of the same name, Mrs. Howe has made this keyboard duo number employing an excerpt. It has a bold, fervent theme, which is later interlaced with attractive embroidery, the general direction being "with gravity and grandeur." Of moderate difficulty. (Galaxy Music Corp., New York.)

For Hammond Organ Solo

Pedal Studies for the Hammond Organ by Ernest Douglas and Charles R. Cronham.

A volume of thirty-six pages, wide format, originally for the study of pedals of the pipe-organ, now arranged by Mr. Cronham for the Hammond Organ, whose tones are produced by the vibrations of electric discs. Sections on how to use both heel and toe of either foot, *legato* and *staccato* touch, where to sit, the use of the swell-pedal, use of alternate toes, easy trios, the free ankle, chromatic scales, skips, crossing the feet, *arpeggi*, substituting, *glissandi*, octaves, trills and scales are listed with proper exercises. (J. Fischer & Bro., New York).

Violin Exercises

The Artist's Technique of Violin Playing; by D. C. Dounis (op. 12).

A new edition of Dr. Dounis' unique work is now issued by Carl Fischer, the aim of the book being "to indicate a method of solving all the problems of higher technique in both hands, with the least possible expenditure of time and energy." The first half is devoted to exercises for the left hand, including shifting, development of hand and finger muscles, practising of scales, double-stop playing, chords of three and four notes, harmonics, and *pizzicato*. The second part includes typical exercises for all bowings, *détaché* springing bow, *martelé-spiccato*, accentuated and firm *legato*, thrown bow and flying *staccato*, thrown and springing *staccato* and sustained *legato*. The inclusion of material on all these phases within some eighty pages of text is a marvel of condensation and understanding of various problems of the player. This invaluable companion for the violinist has text in English, French and German. (Carl Fischer, Inc., New York).

For Piano Solo

Young People at the Piano; by Bela Bartok; pieces for the second and third years of instruction; books I and II.

A charming series of little tunes, of marked folk dance suggestion, comprises the two collections by the eminent Hungarian modernist. There are twenty-two of these numbers, ranging from quite simple to slightly more complicated, some with descriptive titles. They are not especially dissonantal. (Budapest, Rozsavolgyi & Co.)

Songs

Among newly issued numbers are two new songs by Russel Wragg, **Distance,** and **Lament for Lovers,** which with his Song for Spring make up a triptych, each appearing under separate cover. Lament for Lovers sets an Old English lyric beginning "Love is a sickness full of woes," and its mock-gravity is delightfully mated to a whimsical tune. Range, F to B (optional high E). Distance is the plaint of a lover who finds that though he and his lady (or vice versa) are separated by many miles, their hearts are close. A simple and rather touching little ditty for medium voice. The text is by May Riley Smith. (Sprague-Coleman, New York.)

Singing Heart (lyric by Anne Hunter Temple, music by George Liebling), is a rhapsody appropriate to the spring season. It acclaims the month of May in an elaborate cadenza and is the sort of dashing number suitable for a florid soprano of brilliant equipment. Range, two octaves from D below the staff. (Wesley Webster, San Bruno, Cal.)

For String Quartet

From Foster Hall; five Stephen Foster melodies transcribed for string quartet by John Tasker Howard.

Mr. Howard has taken some Foster tunes and arranged them in simple and sprightly fashion for four string players. Those represented are: Hard Times; Oh, Susanna; Massa's in de Cold Ground; Ring de Banjo, and Gentle Annie. The dedication is to Josiah Kirby Lilly, founder of Foster Hall. (Carl Fischer, Inc., New York.)

Songs

Revelation, and **Your Tears;** words by Edwin Markham; music by Grace Leadenham Austin.

Issued under one cover, these recent works of Miss Austin are, in the first instance, a musing lyric which raptly voices the poet's feelings about his oneness with the plan of things on a starry night; and, secondly, a simpler plea to a loved one to give laughter to others, but to reserve for the singer "a greater grace . . . your tears." Both songs are issued for high and low voices, the former compass extending from E to A above the staff. (The Artists Series, New York.)

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AVE ROTA: Three Pieces in Multiple Style for Piano and Small Orchestra.
Juilliard Alumni Association Concert, New York, March 26, 1939
Adele Marcus, pianist—Charles Lichter, conductor

OTTO AND ETHEL LUENING

have been appearing in concerts in the Middle West under the auspices of the Association of American Colleges, Concert Project of the Carnegie Foundation. Their programs have been varied, Mrs. Luening appearing as soprano and pianist and Mr. Luening as flutist and pianist.

Atlanta's Chamber And Recital Bills

Coolidge Quartet, Grace Moore, Rose Bampton, Virgil Fox in Musical Events—Dance Lists

ATLANTA, GA.—One of the most inspiring musical experiences of the season was the performance of the Coolidge String Quartet, in Athens at the chapel of the University. The program included the Beethoven C minor (op. 18, No. 4); the Hindemith (op. 22, No. 3) and the Brahms A minor (op. 51, No. 2) quartets, given masterly readings. William Kroll, Nicolai Berezowsky, Nicolas Moldavan, and Victor Gottlieb the members of the quartet offered Little March by Mr. Kroll as an encore.

Virgil Fox appeared in an organ recital sponsored by the Georgia Chapter of the American Guild of Organists. Superb tone pictures were drawn by this gifted young artist, in command of the situation from every standpoint.

Dance Notables Appear

Two dance concerts were listed, the first by Martha Graham and her company. It is unnecessary to say Miss Graham has her own individual style, but this is not forced nor sought. Among her solo numbers, Frontier was outstanding. The culminating event of the evening was the American Document.

The second was given by Harald Kreutzberg.

Grace Moore was heard in the last of the All Star Series at the City Auditorium. Her program included works of Massenet, Debussy, Bizet, Arensky, Chopin, Delibes, Lecuona, Carpenter, Clutsam, Albert Hay Malotte, Quilter (Spring Voices dedicated to Miss Moore) and an aria from Madam Butterfly all sung with charm and vocal skill. Leo Taubman was the able accompanist.

At a recital at the Woman's Club Auditorium, Rose Bampton, soprano, won the hearts of the Atlanta audience. Beginning with Torelli, Handel and Mozart numbers and including a group of Lieder by Brahms and Schumann and songs by Debussy, Hageman, Hughes, Cimara and Tyson, Miss Bampton seemed equal to all of the demands placed upon her voice, her interpretative powers and her musicianship. C. M. E.

Pelham Lecture-Recitals Given by Ralph Leopold on Wagner

A series of five lecture-recitals on Wagner's Ring was recently completed by Ralph Leopold for the Wellesley Club

RALPH LEOPOLD

of Pelham, N. Y. Given on Tuesday nights, the programs included Mr. Leopold's transcriptions of outstanding excerpts. Individual lectures were devoted to Das Rheingold, Die Walküre and Siegfried with two programs on Die Götterdämmerung. Mr. Leopold subsequently returned to give a lecture-recital on Parsifal. Later Mr. Leopold presented two recitals at New York University, devoted to Lohengrin and Parsifal. In all of these programs, he spoke and played without scores or notes.

Arthur Cohn Completes Works Started at MacDowell Colony

Arthur Cohn, head of the composition departments of five schools in Philadelphia, has completed an orchestral work and sketched a viola concerto, started during a stay at the MacDowell Colony. Teacher and conductor, Mr. Cohn, who recently won the $500 award for a new work, sponsored by the American Society of Ancient Instruments (Ben Stad, founder-director), has started his duties as administrative director of the music copying project at the Free Library of Philadelphia. He has a staff of 104 assistants.

Mr. Cohn's Four Preludes for String Orchestra were broadcast this season by Dr. Howard Hanson and his first quartet was performed in the Modern Music Series in Philadelphia. Three concerts by the Music Centre Orchestra have been given under his baton and three more are contemplated. He is to be guest conductor at two concerts of the Philadelphia Civic Symphony Orchestra. The Stringart Quartet, organized by him in 1933, resumes concert work this fall.

American Academy Matinees Given

Recently a large throng of interested observers witnessed Let Us Be Gay, by Rachel Crothers, a comedy, cleverly produced at performances of the American Academy of Dramatic Arts. The Vanderbilt Theatre audience expressed lively sympathy with the two principals, Margaret Paine (of Boston) and Charles Telford (of Detroit), who, as Kitty Brown and Bob Brown, filled their roles with ability. Remaining actors were Helen Gunderson, Marjorie Lynn, Otis Morse, Guy Tortora, Norma Alley, Ray Colcord, Paul Talbot, Charles Lang and Marian Munroe.

Dangerous Corner (Priestly) was offered by the excellent cast, which included Helen Dow, Rosalind Scott, Marthanne Seeley, Helena Fredricks, Paul Bernard, Jerrold Atwater and Ross Depkin. An act from Captain Applejack was also well performed, with three outstanding actors, Sybil Redmond, John Stout and Peter Knego. Others collaborating were Ross Depkin, Virginia Dunning, Lurana Allison, Helena Fredricks and Guy Tortora. F. W. R.

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Los Angeles Acclaims Art Of Many Visiting Soloists

Milstein in Beethoven List—Crooks and Martini Uphold Tenor Department — Woman Composer's Works Are Heard

LOS ANGELES.—The all-Beethoven concert in the Auditorium on April 6 was chiefly notable for a superb rendition of the violin concerto by Nathan Milstein, with the Philharmonic Orchestra led by Otto Klemperer. The symphony was the Eroica. The presentation was not one of the best, although Klemperer's authority as a Beethoven interpreter conveyed a sound reading. The Grand Fugue in B flat (op. 133) seemed lengthy and obscure.

Tenorial Offerings

Richard Crooks won enthusiastic applause from a packed house at his recital April 11, and granted nearly as many encores as program numbers. Three fine songs by Elinor Remick Warren had the cooperation of the attractive young composer at the piano. The accompaniments of Frederick Schauwecker held finesse.

Nino Martini's lovely voice appeared more robust in his concert in the Auditorium on April 18 than on his former appearance here, and he has likewise progressed interpretatively. His program included three operatic arias and concert songs. The fine accompaniments and solos of Miguel Sandoval added to the success of the program.

Steeb in Rachmaninoff Concerto

Scoring with a splendid version of the Rachmaninoff second piano concerto (C minor), Olga Steeb appeared as soloist with the Philharmonic Orchestra on April 14. There was an uninspired reading of the Brahms fourth symphony, but the Strauss Death and Transfiguration had breadth and nobility.

The debut recital of Eleanor Pepper in the Biltmore Music Room April 13, showed the young pianist as one of more than ordinary promise. A full and songful tone was backed by technical facility which bespoke admirable training.

Contemporary composers of Hungary made up a program by Pro-Musica at the Women's Athletic Club on April 10, the artists being Laura Nemeth Saunders, soprano, accompanied by Constance Piper; Sumner Prindle, pianist; Erno Neufeld, violinist, accompanied by Sylvia Panitz; and Ambrose Russo, Sven Reher and Kurt Reher playing Dohnanyi's Quartet, (op. 15).

Works of Mary Carr Moore Performed

The diversity of Mary Carr Moore, woman composer, was shown in a program selected from her works at the Wilshire Boulevard Christian Church on April 17. A duet from a new opera, Legende Provençale, was sung by Laura Saunders, soprano, and Allen Hubbard, baritone, with Constance Piper accompanying, and a piano concerto in F minor was played by Constance Shirley, with Arthur Carr at a second piano. A prelude and fugue for organ were done by Dudley Warner Fitch, and the Chapman College Male Chorus under Ray Crittendon gave an excerpt from a California cycle, with Jane Dickinson as soprano soloist and Etheleen Brown at the piano. Andante from a quintet for piano and strings was presented by Dorothy Miller Dunlap, Davol Sanders, Hans Bodendorfer, Henry Frerick and Walter Kendall. Mary Green Pauloo, soprano, gave three artistic songs, Blue Herons, Consummation, and Wings of Flight, with Richard Bender accompanying. Georgia Williams offered two violin solos, Message to One Absent and Magyar Song, with Arthur Carr at the piano.

R. D. S.

At Coast Fair

FREDERICK BRISTOL, pianist, viewing the San Francisco International Exposition, while on tour with Kathryn Meisle, Metropolitan Opera contralto. Mr. Bristol gave a Town Hall, New York, recital on April 19.

Music Highlights at Alabama Club Meeting

Twenty-third State Convention Features Prizewinners

BIRMINGHAM, ALA.—The twenty-third annual convention of the Alabama Federation of Music Clubs, held in Birmingham April 18 to 20 drew a large attendance of delegates and visitors from all sections of the state. Much enthusiasm was apparent at the sessions, and in every way the convention was one of the most successful in the history of the organization. Mrs. J. Greeley McGowin, of Chapman, state president, ably presided, assisted by the first vice-president, Mrs. W. P. Baugh, of Decatur, and the second vice-president, Mrs. James Fitts Alston, of Tuscaloosa.

The State song, Alabama, words by Julia Strudwick Tutwiler and music by Edna Gockel Gussen, sung by the assembly with Elizabeth Gussen, daughter of the composer, at the piano opened the sessions.

Musical features of the convention were a program by the young artists and student musicians, played by Billie Perry, violinist, district winner, student musicians' contest; Roy McAllister, pianist, with Louise Roberts, accompanist; a splendid concert in Phillips Auditorium by the Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) and the Birmingham Music Club Chorus, directed by Raymond Anderson. The symphony concert was dedicated to the memory of Mrs. R. C. Woodson, former president of the federation.

Wednesday musical offerings were a solo by Phyllis Waites Sullivan, with Herbert Greig, organist and accompanist; the prize winning song in the composition contest, Build Thee More Stately Mansions, composed by J. Clarendon McClure of Mobile, and sung by Kathleen S. Martinson; Sonatina, prize work in the piano contest, composed and played by Mrs. C. W. Phillips. Martha Light, state winner in the young artists' contest, sang Ernani, involami (Verdi) and a charming program was given by the Madrigal Singers, directed by Raymond Anderson.

An outstanding program was the Spring Music Festival of the Birmingham Public Schools, presenting 1,700 children, under Leta Kitts, supervisor of music, in the Municipal Auditorium. Other musical events of interest were the Birmingham Chamber Music group (Ottokar Cadek, director) in a Brahms quintet, with George Gaugell, first violin; Stephen Dill, second violin; Sara Goff, viola; and Mary Ray Palmer, cello, with Allen Orton Gibbs, pianist; and a program by the opera classes of Joseph Lengyel, in excerpts from The Barber of Seville, with Clyde Reinhart, soprano, Chad Bridges, baritone, and Mary Blair Bartlett, accompanist.

An able address on Music in the Colleges was delivered by W. A. Vogel, director of the department of music, University of Alabama.

Winners in the state choral contest, conducted by Tom Garner, of Tuscaloosa, were the Young Musicians Mixed Chorus, of Tuscaloosa, receiving the Nona B. Woodson cup; Bush Hills Music Club, E. E. Forbes Cup; Tuscaloosa Music Club, the Greeley McGowin Cup; Men's Glee Club of the University of Alabama, the Dorsey Whittington cup; Girls' Glee Club of Athens College, the Crawford Johnson cup; mixed chorus of the University of Alabama, the H. H. K. Jefferson cup; and the Birmingham Music Club Chorus, a silver loving cup.

Round table discussions were given by Mrs. W. S. Woolsey, Mrs. W. S. Wilson, Ottokar Cadek, Mrs. W. I. Davids, Mrs. C. R. Sexton, and Alice Graham.

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Music Notes from Coast to Coast

GRAND RAPIDS, MICH.—East Church Concert Course presented Amparo and Jose Iturbi in a recital for two pianos, which was enthusiastically received. One of their numbers was Mr. Iturbi's own transcription for two pianos of George Gershwin's Rhapsody in Blue. The last concert on this course was given by John Charles Thomas, baritone, who responded to hearty applause with additional numbers. His accompanist was Carroll Hollister, who also contributed a group of piano solos. The manager, Mrs. Allen G. Miller, announces that she has already engaged the San Carlo Opera Co. for two performances for next season.

Mischa Elman, violinist, was the soloist for the sixth concert of the Grand Rapids Symphony Orchestra, Karl Wecker, conductor. After playing Lalo's Symphonie Espagnole, he responded to demands of the audience with several shorter numbers accompanied by Vladimir Padwa at the piano.

The Calvin College Oratorio Society, supported by thirty members of the Grand Rapids Symphony Orchestra, both conducted by Seymour Swets, presented Mendelssohn's Elijah, with the following soloists: Fred Patton and William Sydenstricker from the music department of Michigan State College, Ahleen Decker, Elizabeth Westfield, and Robert DeVos. The trio was sung by Mrs. Jacob Buiten, Mrs. Henry Schuitems and Mrs. Ben Barendse. Joan Stevens was at the piano and Mrs. Alyce Lantinga at the organ.

Mrs. Eugene J. Phillips has resigned as president of the St. Cecilia Society, and Mrs. Henry J. Dotterweich has been appointed to fill her unexpired term. Other officers recently elected are: first vice-president, Mrs. Frank R. Lusk; second vice-president, Mrs. James B. Watkins; recording secretary, Mrs. Elizabeth Love Edwards; corresponding secretary, Mrs. C. Harley Bertsch; directors, Mrs. Stanley Baughman, Mrs. Donald D. Armstrong, and Mrs. Loren J. Staples.

SASKATOON, SASK.—Lyell Gustin, chairman, recently gave an interesting outline of the Convention of the Canadian Federation of Music Teachers' Associations to be held here July 4-7. Guest speakers include Forbes Milne, Associated Board, England; Ettore Mazzoleni, Toronto Conservatory; R. de H. Tupper, McGill Conservatory; Lillian Scarth and Rhynd Jamieson, Canadian music critics; Ira Dilworth, Canadian Broadcasting Corporation.

Evelyn Eby and Reginald Bedford recently played a Mozart concerto for two pianos with the Saskatoon Symphony Orchestra.

Neil Chotem was soloist with the Regina Symphony Orchestra in the G minor concerto by Saint-Saëns.

Eve Maxwell-Lyte gave the third recital of the Conservatory Club, and Gaspar Cassado concluded the series.

The Women's Musical Club had a Strauss program, representative works from his operas being programmed. Bach's Peasant Cantata was recently given by the Musical Art Club. Germaine Goetz, soprano, Gordon Hancock, pianist, Winston Nichol, basso, gave a recital for the latter club. L. G.

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EARLE SPICER,
baritone, has completed a tour of the South. This spring he is soloist at the State Teachers College (Bridgewater, Mass.) Orchestra concert, appears at Brown University (Providence, R. I.), with the Nyack (N. Y.) Women's Chorus (Alfred Boyce, conductor), at Hotchkiss School, for the Women's National Republican Club, New York, the Allentown (Pa.) Music Club and the Century Club, New York.

WHITE PLAINS, N. Y.—The last two numbers on the Olney Series were Georges Enesco, violinist, accompanied by Sanford Schlussel, in an enthusiastically received program; and the Ballet Russe de Monte Carlo, which captivated a capacity audience and standees. The tenth anniversary series next year will include the Bali Dancers, John Charles Thomas, Yehudi Menuhin, the Philadelphia Orchestra, Simon Barer and Marian Anderson.

Antonia Brico recently gave a lecture on conducting before the Contemporary Club and a few days later conducted the Treble Clef Chorus of the Contemporary Club in its fifth annual concert in the club auditorium. Bruce Boyce, baritone, and Ablee Stewart Ryan, soprano, were soloists. The music section of the club presented Miss Brico and the chorus in its club day entertainment, with Joyce Barthelson, accompanist, and Lydia Wing, ballet danseuse. Salvatore Sullo, pianist, gave an interesting program at the County Center Little Theater.

Victor Herbert's Sweethearts was excellently presented by musical clubs of White Plains High School, J. Dale Diehl, director. The Gilbert and Sullivan Society of White Plains, Jay Allen, director, gave a pleasing performance of The Gondoliers recently. Margaret Ascolese, soprano, and Mary Hopple, contralto, were soloists in the Verdi Manzoni Requiem given by the First Baptist Church Choir, Elizabeth B. Cross, director. E. H.

Margaret Sittig Plays for Santa Barbara Woman's Club

SANTA BARBARA, CALIF.—Margaret Sittig, young American violinist, established herself as an artist and technician when she appeared here on April 5 in a recital for the Santa Barbara Woman's Club. With her father, Fred V. Sittig, providing admirable collaboration at the piano, Miss Sittig disclosed fluent, vibrant tone and notable technic in her opening number the Eccles G minor sonata. The Bruch concerto in G minor was scintillating in its publication, and in shorter items of Schubert, Sarasate, De Falla and Brahms, imagination and tonal coloring of a high order stood out. P. N.

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Baltimore Prepares Federation Biennial

(*Continued from page 3*)

tralto; Florenze Frantz, pianist; and Alexander Gray, baritone, the latter also hailing from this city.

Marjorie Lawrence, soprano of the Metropolitan Opera Company, will make her debut in this city when she appears as soloist with the Portland Junior Symphony Orchestra at the Lyric on the evening of Friday, May 19. A concert of two-piano music will be given by Josef and Rosina Lhevinne at the Lyric on the evening of Wednesday, May 17.

An American Composers' Forum will be held in the ballroom of the Lord Baltimore on Friday, May 19, at 2.30. This event promises to be extremely interesting and has been arranged by Dr. Howard Hanson. He will be assisted by the Gordon String Quartet and a number of speakers, including Daniel Gregory Mason and Chalmers Clifton. The latter will speak on "Music in a Democracy." John Erskine will be one of the speakers at the banquet which will be held on Saturday evening, May 20. Other speakers to be heard are A. Walter Kramer, Sigmund Spaeth, and Geoffrey O'Hara, to mention only a few from a distinguished list of speakers.

Junior Day Features

Saturday, May 20, will be Junior Day and will take place in the auditorium at the Polytechnic Institute, starting at 8 A. M. and running until 5 o'clock in the afternoon. The convention will close on Monday, May 22 in the Main Hall of the Peabody Conservatory when the finalists in the Young Artists Contests will be heard.

Mrs. Vincent Hilles Ober is the president of the National Federation of Music Clubs and Miss Ruth Ferry is the National Chairman. The local chairman is Mrs. Martin Garrett who heads the following convention committee: Hal W. Kenaston and Mrs. William H. Gideon, Tickets; Mrs. G. Franklin Onion, Choral; Mrs. C. Albert Kuper, Publicity; Philip S. Morgan, Courtesy; Miss Olive Dennis, Transportation; Mrs. Frank Schallenberger, Ushers and Pages; Mrs. L. P. Noaker, Hostess; Mrs. Wm. A. Smith, Jr., Banquet; Mrs. Harvey Reinicker, Luncheons; Miss Edith Elgar Sackett, Music in Religious Education; Mrs. Frank Daugherty, Dramatics; Walter I. Ford, Staging; Mrs. Paul Criblet, Pageant; Wm. Ewald, Registration; Mrs. B. S. L. Davis, Information; Nelson Busick, Treasurer; Mrs. Walter Sondheim, Decorations; James Carey Martien, Citizens Advisory Committee; Mrs. John I. Rowe, Contests; Mrs. William Pollard, Badges; Mrs. F. Joseph Kuper, Past Presidents Frolic; Mrs. Leo Goldbach, Halls; Mrs. J. Alvey Long, Junior Day; John Denues, Local Junior Day; Frederick R. Huber, Orchestras.

Mr. Huber, who is also Director of Municipal Music, is cooperating actively with the Baltimore Music Club, hostess club to the convention, and will represent the city at various events. One of the features of the closing night will be a program by the Dennis Dancers at the Peabody Conservatory, accompanied by the Women's String Symphony Orchestra, under the direction of Wolfgang Martin, the organization's new conductor.

World's Fair to Be Visited

Two days following the conclusion here of the Biennial will see the celebration at the New York World's Fair of Federation Day and it is expected that most of those who will visit Baltimore will continue on to New York. Part of Sunday, May 21, will be devoted to taking the visitors around Baltimore to acquaint them with the historic sites which have made the Queen City of the Chesapeake justly famous. Special tours are being arranged that will cover all the outstanding points of importance to be seen. Baltimore is a city that prides itself on its rich historical background, a background that extends back to the foundation of our republic. Plans are also being made to broadcast many of the convention's highlights so that the folks back home may at least *hear* what is going on, even if they are deprived of the pleasure of being present.

Elsewhere in this issue, a complete program of the Twenty-first Biennial Convention and American Music Festival will be found.

Music in London

(*Continued from page 4*)

Sir Thomas Beecham with the Philharmonic gave outstanding readings of Mendelssohn's Italian symphony, Strauss' Til Eulenspiegel, and Mozart's G minor symphony. William Walton conducted his own symphony. Huberman scored brilliantly in the Brahms violin concerto and another success when he played Tschaikowsky's concerto with the London Symphony under Anthony Collins. Other numbers were Holbrooke's Bronwen, Dvorak's D minor symphony and a transcription of Mozart's F minor fantasy.

Anthony Collins conducted the Cambridge Theatre Orchestra with William Glock as piano soloist, and the conductor's transcription of Schubert's Grand Duo.

Pablo Casals played Haydn, Elgar and Dvorak concertos with the London Symphony Orchestra, under Albert Coates.

At his second Queen's Hall recital, Horowitz displayed anew his technical prowess, particularly in Mendelssohn's prelude and fugue and pieces by Chopin and Liszt. The Carmen Variations were remarkable for extreme pyrotechnics.

Myra Hess' recital at Wigmore Hall was delightful, with its Purcell, Bach, Schubert, Beethoven, and Chopin numbers.

Ethel Bartlett and Rae Robertson at Wigmore Hall showed discerning musicianship in Bach's Toccata and Gigue, Schumann's Andante and Variations, Debussy's Fêtes, and a suite by Milhaud.

A capacity audience at Albert Hall marvelled at Menuhin's brilliant technic in the Ernst concerto and Bach's E major partita for violin alone.

Harty Returns

Returning to the London concert platform after a long illness, Sir Hamilton Harty marked the occasion by giving the first London performance of his orchestral work, The Fate of the Children of Lir. The distinguished British composer has not followed the story in detail, only utilizing certain scenes for musical illustration. The work is scored for symphony orchestra, with a soprano part (representing Finola), ably sung on this occasion by Isobel Baillie.

American Music Under Cameron

Basil Cameron and the BBC Orchestra offered three American works at the Maida Vale Studio. Emerson Whithorne's second symphony in F minor, while packed with ideas, failed to carry conviction. John Alden Carpenter's Concertino for piano provided Frank Mannheimer with excellent display material, and Anis Fuleihan's Mediterranean suite made a fitting close.

At Aeolian Hall, Kilenyi, young American pianist, won plaudits. His Beethoven was dramatic and finely phrased. Chopin displayed the soloist's technic, and in Bartok's A Bit Drunk and Quarrel, Kilenyi was engagingly humorous.

Joan Hammond, soprano, gave stylistic vocalizing in the same hall, ably assisted by Ivor Newton, accompanist.

Greenwich Village Society Hears Enrico D'Amicis

Enrico D'Amicis, teacher of voice, discussed composition at the dinner recently of the Greenwich Village Historical Society, Inc., in honor of Judge Dorothy Kenyon. Angela Divina, soprano, artist-pupil of Mr. D'Amicis, and a member of the Hippodrome Opera Company, was a soloist. Among her numbers was Music of Spring by Mr. D'Amicis and Walter Bransen.

Grace La Mar in Lancaster

LANCASTER, PA.—A varied list that embraced an aria from Samson and Delilah, Lieder of Haydn, Brahms, Strauss and Mendelssohn, French items, Italian folksongs and an English group was presented here by Grace La Mar, contralto, for the Iris Club. Louise Haydon was at the piano.

SERVE MUSE OF MOZART.

Viktor Fuchs, seated, centre of second row, and his pupils of the Chatham Square Music School following the performance of Mozart's Bastien and Bastienne at Prof. Fuchs' New York studio, as part of a Mozart Evening.

"Experiment" Led Alice Zeppilli To Desert Opera Stage for Studio

Former Chicago Opera Singer Found New Work in Training Young Artists Fascinating—Reviews Her Musical Career

An experiment led Alice Zeppilli, former prima donna of the Chicago Opera and Paris Opéra-Comique, to decide to devote herself to teaching.

"When the war interrupted my career," Mme. Zeppilli said, "I just stopped. About a year ago, I opened a studio in Steinway Hall, New York, as an experiment but the reception accorded my first pupil by Maestro Tullio Serafin in Rome has made me so happy that I decided to continue and devote my entire time to teaching not only voice but acting.

"For what good is a voice, a most glorious voice, on the opera stage if the owner cannot act? I know from my long experience just how important it is for a singer to be able to delineate a character. For many years I have been interested in acting and I like to recall how my work in the American premiere of Hamlet brought the praise of dramatic critics.

"I sang Ophelia with the Chicago Opera Company under Campanini at the Metropolitan Opera House and I shall never forget how, after the finale, Geraldine Farrar, then the toast of New York, came to congratulate me. She has been a great friend since.

"But about Serafin: I never had the opportunity of singing under his direction, although I did appear with Sturani, Campanini, De Sabata, Hasselmans, Panizza and so many others. When my first pupil, Anna Reali, sang for Serafin in Rome, he sent me a wonderful letter insisting that if I continue as a teacher 'the theatre will doubtless be the benefactor.' See, here is what he said! I just had to continue with my 'experiment.'"

About her own career, Mme. Zeppilli was rather reticent. At the age of eighteen she had made her debut in her native Monte Carlo with Caruso and Maurice Renaud in Rigoletto. At the Opéra-Comique she appeared for many years and also sang at Covent Garden, Deauville, Ostend, Naples and many other cities on the Continent. Her repertoire included lyric, coloratura and dramatic roles in both French and Italian works. Among those with whom she appeared were Edward Johnson, Chaliapin, Battistini, Gigli, Schipa, Ruffo, Charles Hackett, Jean Perier and many others.

ALICE ZEPPILLI

During her seven years with the Chicago Opera she appeared with Rosa Raisa, Mary Garden and abroad with Lucrezia Bori and Lily Pons.

From many of these, Mme. Zeppilli exhibited letters praising her work and certifying as to her ability to teach *bel canto* singing.

She spoke of meeting Saint-Saëns and Massenet, the latter after her appearing in Manon.

"It may sound long ago but it really was not," she said, "when The Tales of Hoffmann had its first hearing in New York and I sang the role of the doll.

"But I like this matter of teaching, of setting voices aright and then of showing students how to act their roles.

"It is really so interesting," she smiled as she left the interviewer. H. A. S.

STUDENTS OF FRANK PANDOLFI,

standing right, gave their second annual musicale in the Bushnell Memorial, Hartford, Conn., under the auspices of the Italian American University Club. Participating were: rear row, left to right: Leo Des Jardins, Hubert Enders, Thomas Griffin, Joseph Puglisi, George Hess; Middle row, left to right: Nerette Muscattine, Rosa Isolio, Fay Tisler, Valerie Kavnietis, Yadge Volovsky, Mrs. C. Pandolfi (at the piano); front row, left to right: Sue Griska, Anita Perretta and Marjorie Wenzell.

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Chester Barris in Recital at College of Wooster

WOOSTER, O.—In a recital at the College of Wooster recently Chester Barris, pianist, presented an eclectic list wherein stylism of treatment was admirably delineated. In Beethoven's Appassionata Sonata, he developed powerful climaxes, and the Islamey Fantasy of Balakireff was delivered with brilliance. In the other items of his formal list, the A flat impromptu, F sharp minor polonaise and waltz (op. 42) of Chopin, César Franck's prelude, chorale and fugue, a Medtner Novelle and the Kreisler-Godowsky *rondino*, the pianist showed facile and fluent technic. Numerous encores were added.

D. R.

Oratorio Singing "Fallen on Evil Days," Needs Revivifying, Says Theo Karle

Tenor Protests Fallacy of Slighting This Medium in Singer's Early Training—Finds Radio Demands Large Repertoire

Oratorio singing has fallen from its high estate "because most vocalists fail to undertake it until well along in their careers whereas it should be part of their early training," in the opinion of Theo Karle, American tenor.

Speaking to a Musical Courier interviewer, the tall, athletic singer, who "came out of the West at the age of nineteen" to conquer New York, spoke of the increase in interest in festivals in this country and the opportunity these presented to oratorio vocalists.

Mr. Karle discussed at length the forthcoming Bach Festival at Sunbury, Pa., where he concludes his present season's activities. It will be his fourth appearance there and the seventh time in four years that he has appeared under the direction of John Lewis Roberts, conductor.

"There are some who might say that because this is comparatively, a small city, the participants, particularly the soloists should be content with just doing the job," he declared, " but in my opinion that is a great fallacy."

Growth of a Native Festival

"It is surprising how that Sunbury Festival has grown. The chorus was formed in 1928 with only forty-four voices; this year there will be about 300. And we are doing both the Christmas Oratorio and B minor Mass, in two days, with afternoon and evening performances. It is a tribute to the work of Mr. Roberts and the interest of residents and those who come from neighboring communities to hear Bach sung.

"But about this oratorio work. I love it and I also like song recitals. I started professional singing when I was seventeen and had oratorio work as part of my preparation. Too many singers today wait until their careers are advanced and then turn to this type of work. They often find then that its too late."

A veteran of the radio, Mr. Karle also has some opinions concerning the equipment of air artists and types of audiences. For four and a half years he was with CBS singing all types of programs.

"The radio artist needs must have a larger repertoire and a wider experience," he said. "I mean those on sustaining programs, because they are asked to appear on such a varied schedule. But the occasional artist needs only have a number or two for spot performance. As a result of my concert and radio work, I have come to the conclusion that the general radio listening public is primarily interested in the 'special' commercial programs but the concert audience is more selective. And musical managers likewise have their particular interests insofar as radio is concerned."

Mr. Karle said that his first professional work was done at the age of seventeen. At that time he was principal tenor in an opera company on the West Coast. Coming to New York he was "fortunate enough" when only nineteen to secure a recording contract with the Victor Company. A year later he toured with the New York Philharmonic Orchestra under Josef Stransky. Individual tours followed and then he again went to recording work making discs for the Brunswick Company. From this he went to radio.

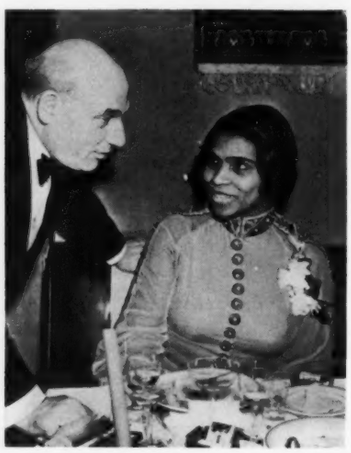
Later he went abroad, "breaking off my concert work because I wanted to learn opera" and spent three years abroad studying and singing in opera in Italy, the Paris Opera Comique, at Monte Carlo and other centres, singing Italian lyric repertoire roles.

Returning to the United States, he made many tours, became interested in festivals and has continued with these and radio as well as concerts. He recently toured the Coast and Canada.

"Were I to give any advice," he said, "it would be to tell singers not to be 'choosy' but to sing whenever and wherever they can and get all the experience they can just as actors, before they reach Broadway, must have stock company experience.

"But I must go," he concluded. "I have a rehearsal with my severest critic and best accompanist, one who sees to it that I practice religiously and one who never fails to tell me the truth about my work. Not a professional in the strictest sense, there have been times when she has had to step in and play for my concerts. I mean Mrs. Karle."

H. A. S.



MARIAN ANDERSON WITH HER MANAGER, S. HUROK
following her recent Carnegie Hall concert, fourth of the season. The artist was Mr. Hurok's guest at a dinner in her honor.

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Paris Opens Theatre

(*Continued from page 6*)

Zino Francescatti, violinist, moved a packed hall to rare outbursts of enthusiasm with Itor Kahn at the piano in a Tartini concerto, the Beethoven Kreutzer sonata, the Debussy sonata, and pieces by Ravel, Sarasate, and de Falla followed by almost another recital in the way of encores.

The second appearance here of Erna Sack, soprano, delighted her hearers again. Marie Valois, mezzo-soprano, furnished a pleasing account of voice and artistry in old Italian, German, French, and modern songs. In her Davico numbers she was accompanied by the composer; otherwise M. Jarecki officiated.

Ethery Roukhadze, pianist, unanimous winner of the first prize at the Montpellier National Conservatory, showed advanced attainments in her Paris recital.

Triumphant Bartok

The success of a recent Philharmonic Society concert went to Bela Bartok, whose sonata for two pianos and percussion had its Paris premiere under Herman Scherchen's enterprising, and to some folks, dry and arbitrary baton.

Bartok's opus, splendidly played by the composer and his talented wife, won real ovations, its originality, strength, and communicative power carrying all before it.

New Theatre on Site of Trocadero

The Palais de Chaillot, taking the place of the old Trocadero, has been inaugurated at last. It is a beautiful theatre and ensemble. The acoustics are splendid—

Photo by Manuel Frères.

ANDRÉ MATHIEU,

nine-year-old pianist and composer, gave a Paris recital at the Salle Gaveau on March 26. He is appearing extensively in French and Belgian cities this season.

which, as somebody remarked, is usually the case when they are not thought of in advance. In a recent magnificent Fauré concert, the Conservatory Orchestra under Charles Munch, came through more satisfactorily than had a previous presentation of parts of Esther (Comédie-Française) and Bourgeois Gentilhomme (Odéon). That ballet can also thrive in these elegant precincts was further demonstrated when, on the opening night, the Grand Opéra troupe did Giselle.

Vera Beneson, pianist, was recently soloist with the Lamoureux Orchestra (Eugen Bigot conducting) being heard in the Mozart E flat concerto, for which she is particularly endowed. Her tone was beautiful, at times exquisitely delicate, and her approach marked by keen musical intelligence and reverence.

Edwin Fischer, piano soloist with the Colonne Orchestra (led by Paul Paray), gave deeply thought-out art in the Beethoven E flat concerto, and classical charm in a group of Schubert Impromptus.

Stell Andersen's piano recital (Salle Pleyel) employed her manifold gifts in works of Couperin, Scarlatti, Brahms, and other composers, the presentations characterized by her wonted nobility. Eleanor Steele and Hall Clovis, duettists, were heard in Schumann and Moret works, and Negro Spirituals. The pair were further applauded in a subsequent recital (Salle Chopin) when they charmed their listeners again. Three Shakespeare Songs by Mario Castelnuovo-Tedesco were featured.

Edward Kilenyi, pianist, winner of the Prix Candide for recordings, offered a successful recital in Salle Gaveau.

The Triptyque Society engaged the Loewenguth Quartet for a concert of Beethoven, Ravel, and Gossec. The Porza Society gave a concert of English and Belgian music with old and modern songs sung by Madeleine Mansion, soprano, accompanied first on the harpsichord by Marcelle de Lacour, then on the piano by Madeleine d'Aleman.

Else Rykens, a cultured and charming singer, accompanied by M. Schouwman, delighted a large audience with her deeply-felt presentation of songs by Schubert, Brahms, Poulenc (composer at the piano) and Liszt. Her delivery went much farther than the exhibition of her own art and gave the listener the very sense of poetic beauty which each composer intended.

A Surprising Talent

A packed Salle Gaveau cheered little André Mathieu, nine year old composer-pianist, in a program of pieces composed by the little lad since the age of four. This extraordinary child knows a tremendous lot about his *metier*, seems to have very definite ideas about what he wants to express and the manner thereof as well. Other pianists whose recitals attracted large crowds, though I must confess I did not hear them, were Horowitz, Eugene Taizline, and Ignaz Friedman.

The Kolisch Quartet gave a transcendental performance of Mozart, Schubert, Beethoven; the Cercle Musical de Paris presented Argeo Andolfi, violinist, and Marguerite Roesgen-Champion, composer-pianist-harpsichordist, in works of Handel, Roesgen-Champion, and others; and Ernestine Stodelle, American dancer, presented by M. Komisarjevsky of the Shakespeare Memorial Theatre (England) and assisted by Alexandre Tansman, composer-pianist, and Denise Gaveriaux, pianist, danced her way most delightfully through a program ranging from old Italians to moderns.

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STUDIO NOTES

Paul Reimers

Martha Lipton, contralto, winner of the MacDowell Prize this year, recently

PAUL REIMERS

made a public appearance. Maria Louise Beltz, contralto, participated in Tschaikowsky's Eugene Onegin, given in Carnegie Hall in concert form. Fletcher Smith, baritone, sang the role of the Herald in a Washington, D. C., performance of Lohengrin. Ray Heatherton, baritone, heard on many radio programs, has returned from appearances in South America. All are artist-pupils of Paul Reimers.

La Forge-Berúmen

The La Forge-Berúmen Studios will remain active during the summer with weekly recitals beginning in June and continuing until the end of August.

The concluding MBS broadcast program on March 28 had as participants Edward Roberts, sixteen-year-old baritone, in Tschaikowsky's Pilgrim's Song; Harriet Versaci, coloratura soprano, who sang the Mad Scene from Lucia di Lammermoor and The Balladeers. Frank La Forge was again at the piano. The previous week the La Forge Ensemble of twenty-four voices was heard under Mr. La Forge's direction. Elizabeth Andres, contralto, sang a group and with Mabel Miller Downs, soprano, the duet Quis est homo from Rossini's Stabat Mater.

Emma Otero, soprano, artist-pupil, recently appeared in Rochester, Minn., with Beryl Blanch at the piano.

Edwin Orlando Swain

Artist-pupils of Edwin Orlando Swain appeared in recital on April 21 at his New York studio. Participating were Martha Sue Groce, soprano; Eleanor Knapp, contralto soloist of the Fifth Avenue Presbyterian Church; Frances W. Curley, soprano soloist at Sacred Heart Church, Meriden, Conn.; and Harold Crawford, tenor soloist at the Ozone Park R. C. Church. Janis Dremann is appearing in I Married an Angel and Bruce Hamilton and Charles Arnt in Knickerbocker Holiday. Terry Kendall is with Fred Waring's Band.

Mr. Swain has been reengaged as soloist for another year at West Park Presbyterian Church, New York.

Ernesto Berúmen

Katherine Bair, pianist, appeared recently at Nutley (N. J.) High School under the auspices of the Nutley Symphony Society, in the F major (op. 42) trio of Gade with William Oscar, violinist, and Charles Brennand, cellist. Miss Bair is an artist-pupil of Ernesto Berúmen.

Constantine Callinicos, Greek pianist, also a Berúmen artist-pupil, on April 5 at the La Forge-Berúmen studios, showed splendid technic and interpretation in a Brahms group and attained pianistic heights in Beethoven's Waldstein sonata. He played brilliantly works of Turina, De Falla, Cassado and Albeniz and had to add encores. J. R.

Jacques Stueckgold

Artists from the Jacques Stueckgold Studio, now members of the Metropolitan

JACQUES STUECKGOLD

Opera Company, include Zinka Milanov, soprano; Carl Hartmann, tenor, and Adolf Vogel, bass-baritone. The latter was a pupil of an assistant of Prof. Stueckgold in Munich for three years. Mme. Milanov is engaged to sing Tosca

EDWARD ROBERT,
sixteen-year-old baritone, with his teacher, Frank La Forge, at the latter's Darien, Conn., estate. The young singer was heard recently over the MBS network.

and Beethoven's Missa Solemnis in London, Verdi's Requiem in the Lucerne Festspiele, Donna Anna in Amsterdam under Walter, and in Il Trovatore and Aida in Italy. Two guest engagements at the Berlin Staatsoper follow, with ten appearances in the Balkans. Mr. Hartmann has been engaged to sing Tristan and Siegfried at Bayreuth.

Mrs. A. Theodore Gaillard

Allen Dirlam, eight years old, received a prize award and medal for offering satisfactorily ten numbers played from memory at a recent musicale at the New York studios of Mrs. A. Theodore Gaillard. He has studied with Mrs. Gaillard for five months. He played pieces of Bilbro, Schaeffer and Goodrich with youthful skill.

Joan Marcus, ten years old, offered numbers of Czerny, Clementi, Tenney and Rodgers, playing with fluency and assurance. Arline Dirlam, eleven, showed good technic in works of Kuhlau, Goodrich, Bentley and Schytee and Ruth Friedman, also eleven, displayed excellent progress in numbers of Swain and Lavalee. Phyllis Berlin, gifted ten year old pianist, in a Bach toccata, Koelling's Rhapsody, the *allegro* from Haydn's E flat sonata and the Alabieff-Liszt Nightingale, disclosed musicianship and excellent digital dexterity. As an encore she offered La Forge's In the Canoe. G. N.

Estelle Liebling

Rosemarie Brancato, coloratura soprano, was the guest artist on Death Valley Days on April 7, and for the Consolidated Gas Co. on April 11, over Station WJZ. On April 6 she sang the lead in Traviata over Station WJZ with the Radio City Orchestra and on April 23 sang the Doll in The Tales of Hoffmann.

Lysbeth Hughes, soprano, sang a group of Spanish songs, in the Modern Chamber Music Series in Philadelphia in the auditorium of the Ethical Culture Society.

Dorothy Miller, soprano, sang with the Handel Choir at Westfield, N. J., in Bach's St. John's Passion. Miss Miller also was heard as Gretel in Hänsel and Gretel at Maplewood, N. J., on April 22. The Misses Roodney and Winters continue to appear nightly in the revue, Hellzapoppin.

Charlotte Symons, soprano, of the Metropolitan Opera, and Brooks Dunbar, tenor, were two of the guest artists at a

(*Continued on page 46*)

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ERNÖ BALOGH,
pianist, with the Rev. Frank Damrosch, Jr., president of the new Community Concert Series in Doylestown, Pa. Mr. Balogh inaugurated the series with a recital on March 25.

Hear Juilliard Fellows

William Schatzkamer, holder of a piano fellowship in the Juilliard Graduate School, presented a sonata recital with Emanuel Vardi, violist, on April 16, at Carnegie Chamber Hall, New York.

On April 21, Jean Bryan, alto, holder of a voice fellowship, was soloist at a dinner of the New Jersey Associate Alliance, Hotel Douglas, Newark.

Bernhardt Tiede, baritone, holder of a voice fellowship, was the musical and stage director of Herbert's Sweethearts at the Brooklyn Academy of Music on April 20. John Tyers, baritone, who also holds a voice fellowship, sang the role of the Prince.

Emma Beldan, soprano, a member of the Juilliard Opera School, was soloist at St. George's Church, Newport, R. I., on Easter. On April 19, Miss Beldan sang the role of Tosca with the New England Opera Company, Providence, R. I. On April 16 she gave a recital at St. Andrew's School, West Barrington, R. I.

On the latter date, Mary Frances Lehnerts, mezzo-soprano, holder of a voice fellowship, gave a joint recital with Ann Matthews, harpist, at the Newman Club, Columbia University.

In the Conservatories and Schools

Academy of Allied Arts

Dorothy Kantowitz, violinist, artist-pupil of Frank Kneisel, and Winnifred Cribier, cellist, student of Bogumil Sykora, recently gave a joint program at Sloane House, New York.

Irakli Orbeliani, pianist, Frank Kneisel, violinist, Wellington Smith and Charlotte Lund, gave a concert in the Academy recital hall under the auspices of the Children's Opera Guild, of which Mme. Lund is president and director.

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The summer session opens on June 21 and continues through August 21 under the direction of Leo and Valentina Nadon. Courses are to be held in piano, singing, violin, cello, theory and composition, drama, modern dance and painting.

Irakli Orbeliani, member of the piano faculty at the Academy of Allied Arts, gave his annual concert in the series by students and instructors, at the Academy on a recent date. His program, delivered with technical finesse and emotional understanding embraced Mozart's A major sonata, three Chopin items, the G minor Ballade, the C sharp minor etude (op. 25) and the A major polonaise (op. 40), the two St. Francis works of Liszt, two Rachmaninoff preludes, five preludes of Scriabin and Debussy's Arabesque.

R. B.

Academy of Vocal Arts

Victor Andoga, stage director for the Academy of Vocal Arts, Philadelphia, Pa., since its organization in 1936, has resigned, effective on October 1. In accepting his resignation with regret, the board of directors pointed out that his work in New York and other centres made it impossible for him to continue.

Mr. Andoga's classes are to be taken over by Dr. Hans Wohlmuth, who has done extensive work in Austria and Switzerland and who was assistant in 1937 to Dr. Herbert Graf at the Metropolitan Opera. Dr. Wohlmuth is stage director for the Philadelphia Opera Company.

FRITZ MAHLER,
musical director of the Philadelphia La Scala Opera Company, is to conduct summer classes at his New York studio in the Wagnerian music drama. He also continues his classes for conductors and in coaching in addition to his regular schedule of Italian, German and French opera repertoire.

Studio Notes

(*Continued from page* 45)

recital given on April 19 at Rutgers University in New Brunswick, N. J. Sue Read was one of the guests appearing on the Consolidated Gas Co. program of April 18.

A group of twelve of Miss Liebling's artist-pupils were presented in a recital program at the Lehigh Valley Country Club in Allentown, Pa., on April 23, consisting of the third act of Manon, Debussy's L'Enfant Prodigue, the Garden Scene of Faust and Mozart's one-act opera, The Impresario.

A second group of ten of Miss Liebling's artist-pupils presented An Evening of Opera at the Y. M. & W. H. A., Fort Washington Avenue, on April 16. This consisted of the Garden Scene from Faust, excerpt from Manon, an Aida duet and the Rigoletto Quartet.

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Passed Away

LOUISE FREEAR, 67, former musical comedy singer, died in London.

HARRIET READSHAW BROWNE, poet, lecturer, dramatic interpreter and musician, died recently in New York.

CHARLES J. SCHLICKER, organist, 62, while playing at services in Immanuel Reformed Church, Baltimore, Md.

ROSE GREEN KESSANLY, 77, prominent half a century ago as a mezzo-contralto soloist in Paris and London, died on April 15 at Louisville, Ky.

KATE BENSBERG BARRACCHIA, former St. Louis soprano, who settled in Florence several years ago, died there recently.

MRS. LOUISE CORNELL BANKSON, 54, a member of the New Rochelle Music Club and the Choral Art Society, on April 15, at New Rochelle, N. Y.

JOHN V. PEARSALL, 61, church organist, supervisor of music in Kearny, N. J., schools since 1912, at Arlington, N. J., April 6.

W. ETHELBERT FISHER, 69, supervisor of music in two public schools of Cincinnati and former head of this department in the Norwood Schools, died recently.

ABBE F. HERVEY, 90, oldest graduate of the New England Conservatory of Music. She formerly sang at Park Street Church and Tremont Temple and had conducted a studio.

STANISLAO GASTALDON, Florence, composer, teacher and critic, died there March 6, from heart disease. Born in Turin in 1861, he was known particularly for his popular ballads, among which La Musica Proibita sold some 200,000 copies.

NORMA K. LUTGE, 85, pioneer woman impresario, died in Los Angeles. Active for many years in musical life of the West, she is credited with having brought Ossip Gabrilowitsch, Jan Kubelik and others to the United States.

OSCAR E. ROBINSON, 72, died in Chicago on April 1. For 46 years he taught and was regarded as an authority on public school music, also being active at the American and Chicago Conservatories.

CARL F. KAUFMANN, 85, singer, cellist and composer and former director of the Orpheus Musical Society of Boston, died there on April 3. He was formerly associated with the Metropolitan Opera Company and later a member of the faculty at Roberts College, Constantinople.

SAMUEL GREGORY OULD, O.S.B., 75, composer and organist and member of the Scottish Abbey of Fort Augustus, died at Edinburgh recently. Dom Ould was named secretary by Pope Pius X to the Musical Commission established by Catholic Bishops of Scotland.

RAFAEL NAVAS, 54, former concert pianist, died in New York on April 20. A native of Spain, he studied at the University of Madrid and in Paris, toured with the Lameroux and other orchestras and was decorated by King Alfonso. Since 1906 Mr. Navas had lived in the United States.

MRS. CARL BUSCH, pianist, wife of the Kansas City composer and teacher, March 25 at Kansas City, Mo. Mrs. Musch studied with Frank P. Fisk, Kansas City, and abroad with Reinecke, Scharwenka and Teresa Carreno. She assisted her husband, founder of the first Philharmonic Orchestra in Kansas City, and made orchestral appearances as soloist.

PETER D. CONLEY, 45, business manager of the San Francisco Opera and Symphony, in San Francisco, April 12. He was business manager of the concert attractions of the San Francisco Art Commission, secretary of the Musical Coordinating Committee of the present Exposition, representative in San Francisco for the NBC Artists Service and the Columbia Broadcasting Company's Concert Association. Mr. Conley also operated his own concert service.

RAYMOND E. DURHAM, 61, of Chicago, president of Lyon & Healy, Inc., died suddenly April 2 in Chandler, Ariz., where he and his wife had been vacationing for several weeks. For many years Mr. Durham was connected with banking houses in Chicago. In 1922 he joined Lyon & Healy as its first vice-president and director, and in 1925 was elected president. He is survived by his widow, a daughter and two sons.

LEANDRO CAMPANARI, 79, violinist and conductor, died in San Francisco, April 23. Born in Rovigo, Italy, he studied at Padua and Milan and came to America in 1881, making his debut here with the Boston Symphony. In that city he remained to teach at the New England Conservatory and form a string quartet. After an interim in Europe, 1887 to 1890, he returned to head the orchestral department and teach violin at the Cincinnati Conservatory. He led orchestral concerts at La Scala, Milan, 1897 to 1905. In 1906 he was a conductor at the Manhattan Opera House, New York.

Edgar F. Bitner

Edgar F. Bitner, one of the most outstanding personalities in the popular music industry for the past 25 years, died suddenly April 12 at his residence, 230 Central Park South, New York City.

Mr. Bitner was born January 26, 1877, at Chambersburg, Pa., and came to New York when he was 20 years old, where he obtained a job as salesman for a corset manufacturer.

Later, through a knowledge of bookkeeping acquired at night-school, he formed a part-time association with Leo Feist, an aspiring songwriter who turned publisher when none of the established houses would buy his songs.

In 1898 Mr. Bitner joined the firm of Leo Feist, Inc., with which he remained for thirty-seven years, most of the time as general manager—a title he kept even after he had assumed complete charge of the company. He was one of the original directors of the American Society of Composers, Authors, and Publishers, a post he retained for many years.

Mr. Bitner retired in 1935, when Metro-Goldwyn-Mayer bought the music publishing firm. The following year, however, he became vice-president and treasurer of Metronome Corporation, publisher of Metronome, and of Music Periodicals, Inc., publisher of Musical Courier. He retired a second time January 1, 1939.

He is survived by his daughter, Mrs. Charles A. Hodgman, and his sons, John W. and Ned Bitner.

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If American compositions fail to attract because of the few performances accorded them, in comparison with the scores of other composers, it cannot be said that there are artists who are unwilling to assist in presenting them.

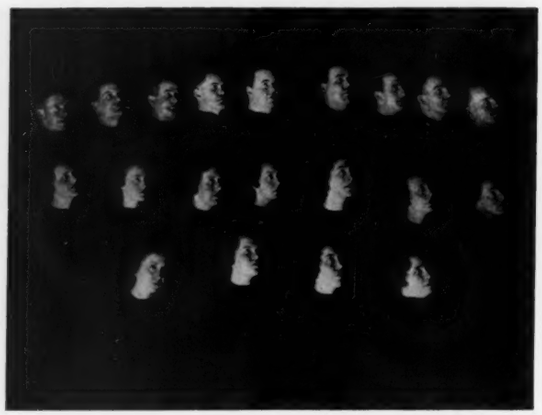
That is if one considers Heinrich Gebhard, teacher, pianist, and composer of Boston. Talking with a Musical Courier correspondent, Mr. Gebhard pointed out that, in addition to his many other appearances, he has participated in Charles Martin Loeffler's Pagan Poem sixty-six times.

"And not with the same orchestra," he declared. "As a matter of fact, I have played it with nine different orchestras, somewhat of a record I believe."

Mr. Gebhard has a particular regard for this country, for he came here at the mature age of eight. He attended school in Boston and at the same time studied piano and harmony with Clayton Johns. Later he went abroad and for five years intensively worked with Leschetizky in Vienna and also did counterpoint and composition with Richard Heuberger.

His debut was made in 1901 with the Boston Symphony Orchestra in the G minor concerto of Saint-Saëns. Mr. Gebhard has appeared with this orchestra under each conductor it has had and also played with practically every other major ensemble in the country. In addition to many solo appearances, he has appeared in chamber music groups in Boston, New York and other cities.

His list of compositions includes piano pieces, songs and works in the larger forms. His Fantasy was given by the New York Philharmonic-Symphony Society some years ago with the composer at the piano, and his Divertissement for piano and chamber orchestra was offered by Mr. Gebhard and the Boston Chamber Orchestra. Many of his pupils have appeared as soloists with orchestras. M. L.



THE GUILD SINGERS concluded their season in the Philadelphia Academy of Music and the MacDowell Club, New York. Directed by Isadore Freed, the ensemble of twenty voices is to be heard in New York and New England next season.

Monte Carlo Russian Ballet Will Open Hurok Series

The third Carnegie Hall Series offered by S. Hurok opens with the Monte Carlo Russian Ballet on October 10. This is to be presented at the Metropolitan Opera House. At Carnegie Hall on November 27 the Don Cossack Chorus will be heard, followed by Kirsten Flagstad on December 5, Marian Anderson on January 2, the Cleveland Orchestra with Artur Rodzinski conducting, on February 6, Argentinita and her Spanish Ensemble, February 28, Artur Rubinstein, March 11 and Mischa Elman on April 2.

Hier Students in Story of Music Program at Elizabeth, N. J.

The story of music in tunes featured the program recently given at Altenburg Auditorium, Elizabeth, N. J., by pupils of Ethel Glenn Hier, composer-pianist. Each student, after telling a part of the story, illustrated it at the piano, the tale covering the period from the Hymn to Confucius (500 B.C.) to the sixteenth century. In addition solos and duets and two-piano numbers were also presented, the finale being a quartet arrangement of a Chopin polonaise. Miss Hier plans to continue the story to the modern composers at a forthcoming recital.

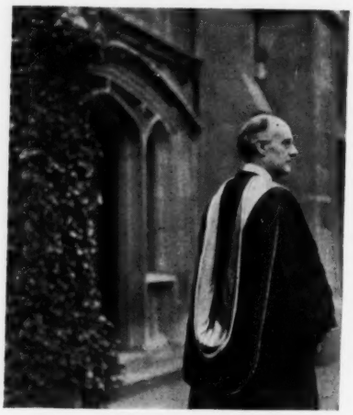
Dr. George Liebling Postpones Recital Tour

HOLLYWOOD, CALIF. — Because of his numerous other activities, Dr. George Liebling has been forced to postpone his tour until October and November. He was to have appeared in New York, Chicago, Minneapolis and other cities and to have lectured at several universities and colleges. The pianist-composer served as an auditions judge recently for the Federal Music Project. He is preparing for his annual summer master classes and schedule of recitals of artist-pupils, many of whom are coming from the East this summer. L. G.

Clarence Dickinson in Twelfth Bridgeport Organ Program

Dr. Clarence Dickinson gave his twelfth annual organ recital in the M. E. Church of Bridgeport, Conn., on a recent Sunday evening, performing a historical program, culled from music of the thirteenth to twentieth centuries. Unknown early composers were followed by Purcell, Bach, Handel and moderns, the organist including his own Berceuse and the finale from his Storm King Symphony.

With Mrs. Dickinson he recently presented a program at the Collegiate Church of St. Nicholas, New York, subject, The Hymnal, assisted by Harold Haugh, tenor and a choir of mixed voices from Union Theological Seminary. Mrs. Dickinson was also recently the speaker at a joint meeting of the Ministerial Association and A. G. O. of Binghamton, N. Y.



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The twenty-second season of open-air concerts will be inaugurated by the Goldman Band, Edwin Franko Goldman, conductor, in Central Park, New York, on July 9.

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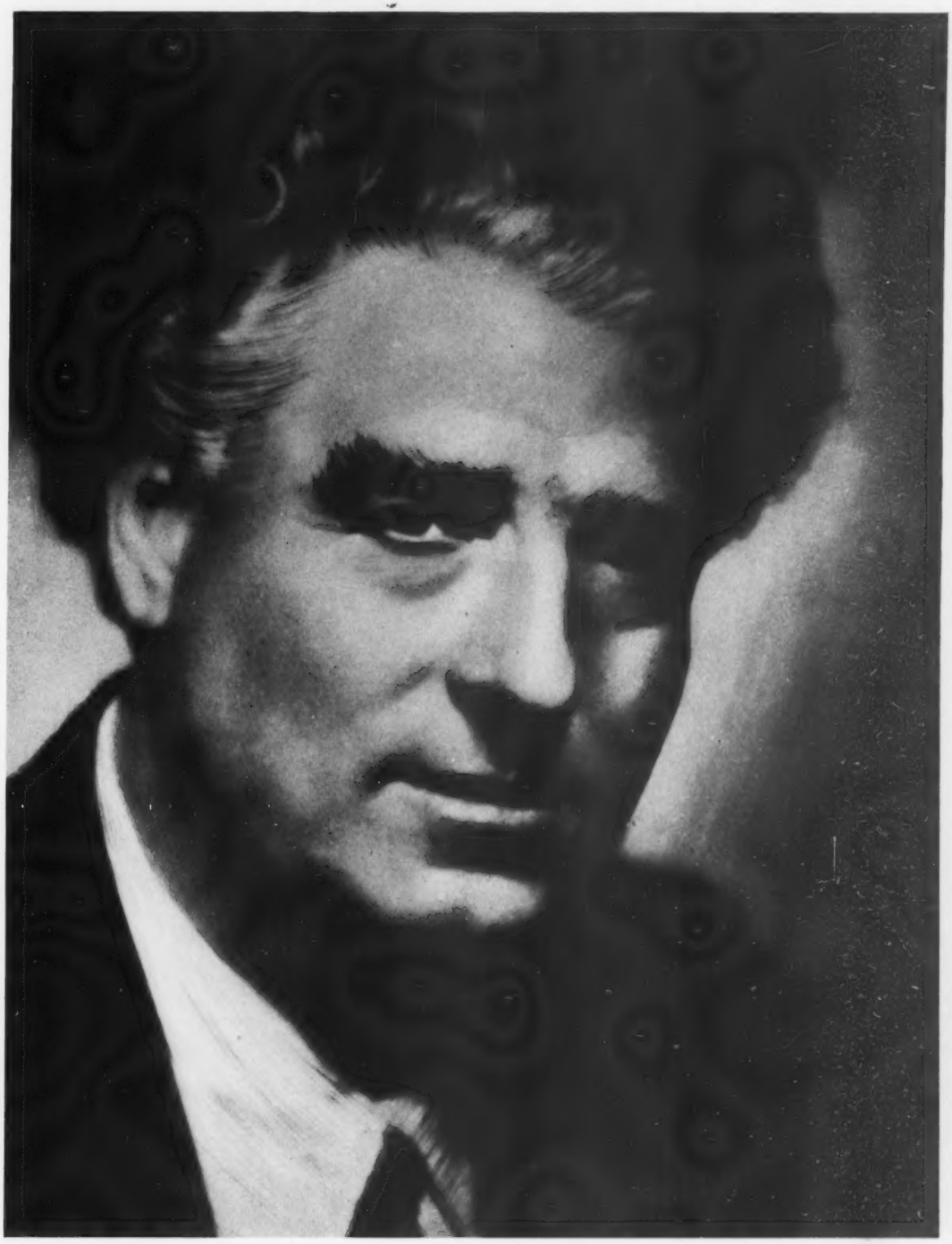

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